Metalsmith

Fall 1994 Volume 14 Number 4

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Collection of the Artist
Photo by Enid Kaplan
see page 30

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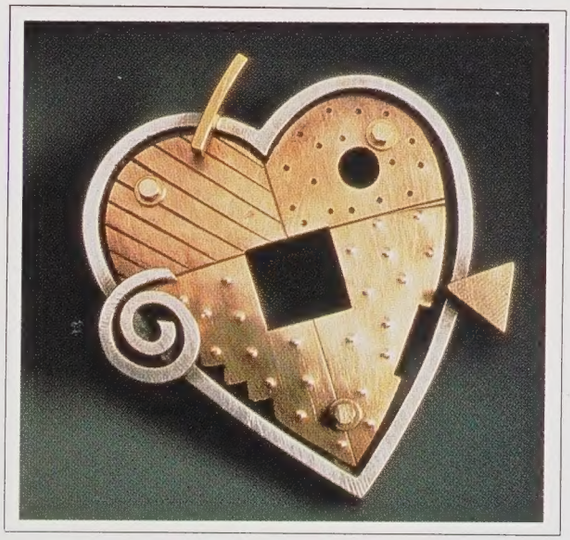

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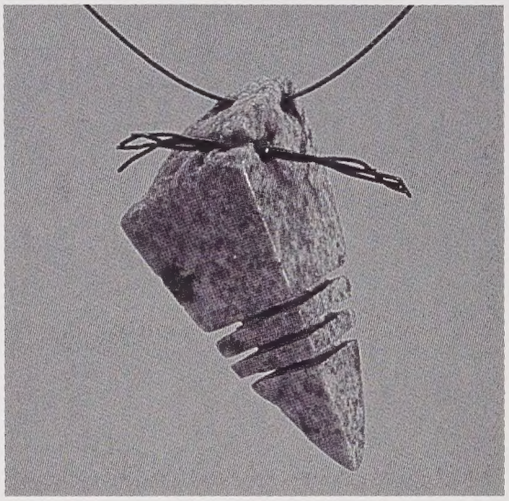

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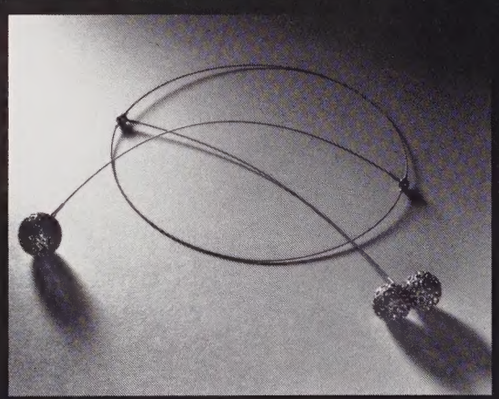

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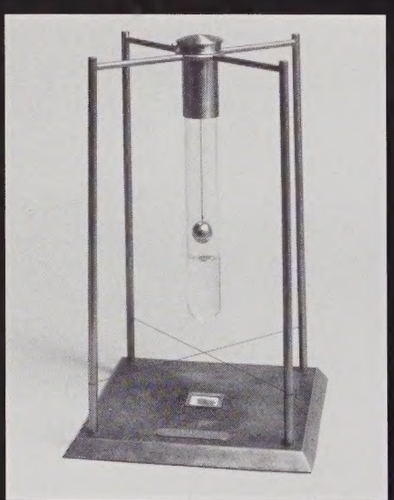

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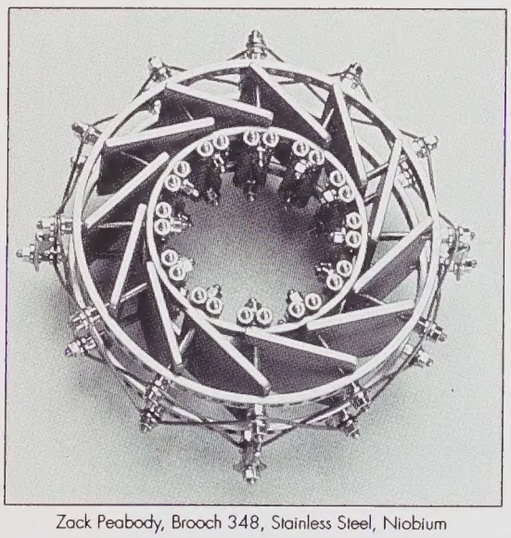

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Many people make New Year's resolutions on January 1. I know others who after writing their check to the I.R.S. on April 15 swear to modify their lives for the better. But try as I do, I can not seem to rid myself of the cycles of the academic calendar. For me, September is always the beginning of the year. I can still smell the vinyl of new loose leaf notebooks, the waxy odor of a fresh box of crayons and I can still feel the stiffness of a brand new pair of blue jeans for school. The first colored leaf or morning chill sets me to re-evaluating my past and making plans for changes in the future. All of this things, by the way, actually provided little towards my academic performance later in the year, but every September I atavistically feel the same sense of optimism and possibility.

That optimism was exacerbated for me this year as I was involved in editing the special *Exhibition in Print* issue of *Metalsmith* magazine. Almost like those first few days of classes, I was exposed to an extraordinary number of new things, and by extension and at least symbolically new names and faces.

It is all too easy, throughout the year, to develop habits of looking and thinking and expectations that end up directing how one thinks and even what they are capable of seeing. Looking through the works that were to be included in the *Exhibition in Print* and also perusing the images that did not make the cut, was like opening a whole new textbook or listening to a brand new teacher. Out of that process I find that some of my old attitudes have returned, but they have returned strengthened by the interrogation that I put them through with new ideas. Some other attitudes and even prejudices which I had held have been jettisoned, like those old broken stubby crayons from last May.

The quality and value of some of the familiar works were confirmed as I looked through the enormous number of slides, and I saw more than a few unfamiliar works which could be considered on the same high level.

Of course, other realities have also set in. My image of future articles, filled to the brim with sharp, incisive, intelligent, beautiful, and occasionally even witty criticism and commentary can only become a reality if I can find writers willing to author them. But, I have certainly discovered that half of the battle is done because there is no shortage of works which are sharp, incisive, intelligent, beautiful, and more than occasionally witty.

Just as during the introduction to the library given every year by Miss Whitten (she absolutely insisted that it was "Miss") I also discovered that there are all kinds of places to look for information that I had never thought of looking. While we will probably always find the greatest concentration of jewelry and metalwork in the major cosmopolitan centers of North America, the submissions to the *Exhibition in Print* came from all over. I hope that I can pack up and go see some of these works and the people that are producing them in the upcoming year.

Finally, the incredible interest in the *Exhibition in Print* has confirmed, for me, that with your help, *Metalsmith* magazine can continue to offer examples of some of the best works that the field of jewelry and metalsmithing is capable of producing.

FCL

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(pin with stand)
sterling, 14KY gold, Micarta®,
wood, aluminum, brass, painted
8½ x 7¾ x 2¼"
See page 47

Cover
Martha Glowacki, *Three Wands*, 1994
iron, glass, hair, pigments
18 x 18 x 1"
Photograph by Richard Gehrke
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Recent Sightings

by Bruce Metcalf

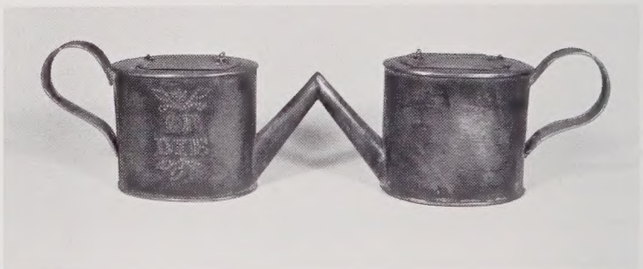
I recently visited the jewelry/metals program at SUNY New Paltz, where Jamie Bennett and Myra Mimlitsch-Gray teach. It's one of the premier jewelry/metals programs in the country, on both the graduate and the undergraduate levels. It's also one of the places where the future of craft education is being formulated. Like many teachers, Bennett has wrestled with the prospect of teaching a craft in an art school. Since it's not obvious what can legitimately be called art, and the ideologies that define and justify art change, teachers like Jamie must constantly re-answer the question: how does craft belong in an art school?

In the seventies, the emphasis was usually placed on personal expression. Theoretically, the student learned what she had to express before the art enterprise truly began. Thus, education in art consisted partly of locating and clarifying the student's sensibilities and values, usually in relation to her personal experience. The teacher helped the student discover what she valued most, which became the subject of her expression. Students made expressive craft.

The problem with this approach, at least as applied in a craft education, eventually became clear. If personal expression is the first priority, where does that leave the traditional craft forms? Should jewelry students be making sculpture and presenting performances, all in the name of self-expression? What does a teacher do when a student refuses to make objects at all, but instead binds himself to a pillar with duct tape, insisting that he's making art? (This actually happened in one of my classes.) When students refuse to make craft in a craft program, the institutional justification for having the program disappears. Why not just call it all sculpture, and dispense with all those bothersome tools? In fact, the merger of craft programs into sculpture has occurred in several schools, with very mixed results.

To solve that dilemma, Bennett now asks his students to restrict themselves to craft as context, or as subject matter. That is to say, students at New Paltz are encouraged to work within a familiar craft context, like jewelry or hollowware, or to take craft as the subject of a discourse. So, even if a student is interested in installation art, that installation has to be *about* craft in a meaningful way. In turn, the institution can recognize the products from Jamie's classes as being essentially craft, not sculpture. The students, who generally think that art is still better than plain old craft, get the best of both worlds. Craft *about* craft is conceptual, and every student in the nineties knows that the primary marker of art-ness is that it must be conceptual.

The strategy of making objects about craft is Postmodern. It's closely linked to certain kinds of art from the past decade, including that of Hans Haake, Barbara Kruger, and Gordon Matta-Clark. This art is about representation, not in the narrow sense of art being a picture of something else, but of art corresponding to the social structures of the wider culture. Of course, craft that addresses culture demands a broad knowledge, not just about technique and history, but also the social and political implications of whatever craft is being studied. And of course, students have to know art theory, too. Once it was sufficient to make a well-crafted and well-designed object, but no longer. The new craft demands a critical study of culture, and the new generation of students is far more sophisticated than any before.



Jonathan Wahl, *Live Free or Die*, American Heritage Series, 1993
tin, 5 x 19 x 3", photo by James Fossett

The idea of making craft about craft is spreading, and probably will characterize craft education in the next decade. This attitude guides a number of professors who came of age in the eighties. However, not everything is peaceful in this picture. The most potent conflict seems to come from the confusion about what comes first in the educational agenda: craft-as-expression, or craft-as-subject-matter.

If a student looks to the history of craft, and then is required to choose some aspect of it for her subject matter, what is the basis for the choice? How does she know what piece of history and which ideological spin to select? The range of possibilities is huge, and a student needs a way to navigate through them. At this point, traditional approaches to expression become useful again. Where students were once asked to find something to express, now students are asked to find something to address. But the problem of personal engagement remains. If the student can clarify her values, she is better able to select those aspects of craft and culture that are resonant and meaningful to her. Otherwise, she has no personal stake in the subject matter.

Although some students at New Paltz solved the quandary brilliantly, like Jonathan Wahl with his wonderfully twisted, homoerotic tin coffeepots, a sizable minority of the students were thoroughly confused. Responding to suggestions that they look to jewelry or metalsmithing for a subject, some students made choices without conviction. Some of this confusion was the inevitable condition of students trying to say too much at once, and thus not knowing quite what to say at all. But for others, it seemed that their chosen subject matter had nothing to do with their talents or interests. Their personal values weren't engaged. The result was lackluster work, and a lot of hot air expended in trying to defend it.

There may be no universal solution to this problem. It's probably better to teach with a clear ideological position – that craft is obligated to address its own history and context – than to have the "anything goes" attitude that typified so much dismal education in the sixties. Unluckily, ideology inflicts casualties. Some students may not be mature enough to make the choices demanded of them. On the other hand, neither Bennett nor Mimlitsch-Gray are making the choices for their students, which lesser teachers might do. At least, students at New Paltz are given the chance to succeed or to fail under their own power. That's one sign of a good education that won't change.

Bruce Metcalf works, writes, and teaches occasionally in Philadelphia.

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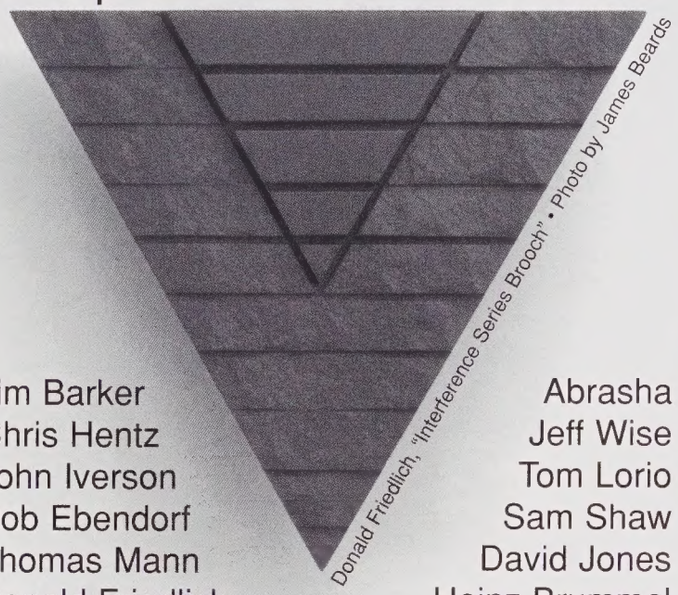

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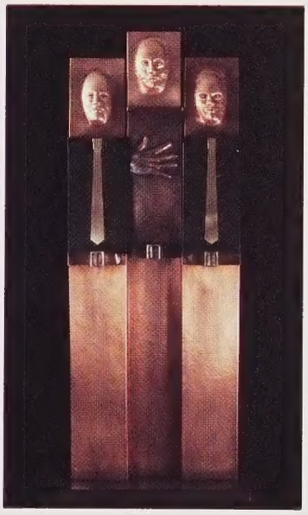

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1994 SNAG Conference

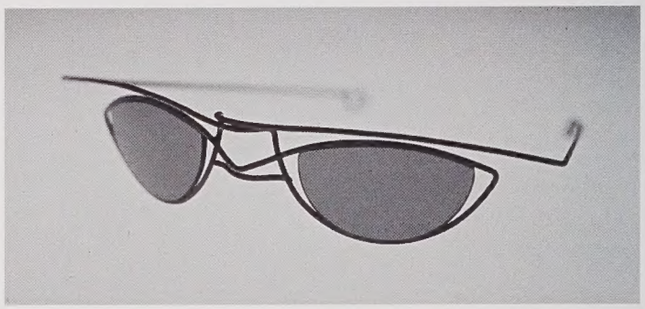
by Beverly Penn

"Transformations: Personal Artistic Evolution"
1994 SNAG Conference, Portland, Oregon

SNAG '94 was a patchwork of voices. The conference theme, "Transformations: Personal Artistic Evolution", was dedicated to the individual creative experience. As each speaker addressed the broad notion of "Transformation", each imparted a separate agenda: some voices were hopeful, others furtive, and even a few were antagonistic. In recognizing the importance of the individual voice, the conference allowed for some discussion of multi-cultural and outsider agendas. Further, diversity was highlighted by juxtaposing often disparate objects and ideas: technical agendas were countered by philosophical inquiries; economic concerns and business ventures were offered along with folklore and Native American storytelling; jewelry, sculpture, and hollowware were accompanied by eyeglasses, hats, masks, and musical instruments. In spite of this variety, however, some voices were obviously absent, including those of the historian, the critic, the collector, and artists motivated by current political agendas.

My views of the conference were framed by my experiences as an artist and an educator. What attracts me in the world are those things which speak honestly and directly to an issue, which engage through the interrogative rather than the imperative, and which qualify rather than quantify. Seen from this perspective, the conference had some strong moments, most notably that the focus was not SNAG's usual attempt to consolidate divergent opinion into consensus. What surfaced in the web of voices, both spoken and unspoken, were threads of untouchable canons, a few clairvoyant responses, some genuine searching, and a little proselytizing.

The theme "Transformations" implies an assessment and exploration of the changing relationship of self to self, and to one's artwork, culture, and planet. Gai Gherardi launched into one of the most dynamic and relevant presentations at the conference with a lively description of how she and her partner, Barbara McReynolds, had developed their small eyeglass business into the international design phenomenon, L.A. Eyeworks. Their advertising motto "A Face is Like a Work of Art. It Deserves A Great Frame" is a concise metaphor for how their work has crossed the boundaries between art and design, art and technology, art and industry. Gherardi's presentation was much more than a self-indulgent biography of success: she engaged listeners anecdotally by describing how copyright laws can apply to individual artists, the means by which large scale manufacturing philosophies could apply to small scale production, and ways in which business can become socially and politically conscious. Her voice was an invigorating call for transformation, encouraging artists to push at the boundaries of conventional marketing and manufacturing practices with optimism, humor, and creativity.



ABOVE
Deb Stoner, *Might Have Been a Coat Hanger #3*, 1992
steel, cr39 lenses, 1 x 5½ x 6"

Several speakers addressed the topic of "Transformation" from a point of view that was centered on the making of their work. Deb Stoner explained the recent development of her custom-made eyeglass frames and Florence Baker-Wood extended the parameters of wearable art with her presentation of contemporary hats and headgear. Martha Banyas discussed her on-going artistic evolution as a process that is encouraged by direct experience in other countries with other cultures. For example, when she traveled to Bali, Banyas apprenticed with a master mask-maker. She now incorporates many of these new techniques and cultural influences in her jewelry and sculpture. Her talk pointed to many intriguing issues related to multi-cultural interaction, although I would have liked more discussion regarding the similarities between influence and appropriation, the differences between structured learning and osmosis, and how ceremonial accouterment in one cultural context can become independently objectified as Art in another context.

"Transformations" took on a global dimension in a panel discussion entitled "Beyond Decoration", moderated by gallery owner Susan Cummins. The voice of Susan Cummins has long contributed to the field of metalsmithing. She enters the arena with various talents, including that of the scholar, advocate, critic, and contemporary historian. Though her particular voice was substantially diluted by the panel format, she guided the four participants, Keith Lewis, Kiff Slemmons, Sylvia Kennedy, and Donna Schneier, through their maze of concerns. Lewis and Slemmons spoke to complimentary sides of an issue that explored the interrelationship between the jeweler and culture: Slemmons explained ways in which social issues and material culture have inspired her work; Lewis made a crisp analysis of contemporary culture and insisted on the need for his jewelry to infiltrate and subvert. Sylvia Kennedy gave a brief overview of the talismanic function of jewelry among the people of Yemen, and Donna Schneier spoke of her experiences selling jewelry in the contemporary art market, specifically how historical and contemporary jewelry are perceived by her buying public. The subject "Beyond Decoration" was familiar territory for anyone who has ever made, taught, sold, bought, or worn contemporary art jewelry and, as the panel participants extended their dialogue, the focus evolved into a discussion of how a more rapid and meaningful assimilation of art jewelry could be promoted into the culture at large. Though audience participation was sparse, the implied conclusion was the need for more extensive educational outreach.

(continued on page 12)

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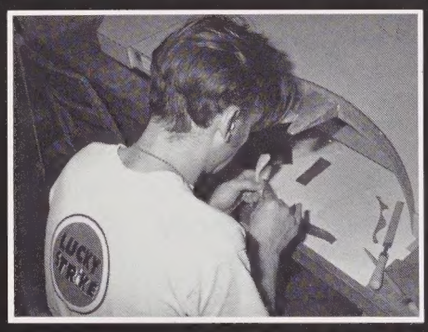

COURSES
WORKSHOPS
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The role of *Metalsmith* magazine in this educational outreach, as well as the responsibilities of the publication to SNAG, were the focus of the informal gathering "Meet Frank Lewis, Editor of *Metalsmith*". The tone of the meeting was straight-forward and energetic, largely because Mr. Lewis, with two years tenure as editor, does not support a single philosophical agenda, but rather, a multi-dialogical one. During the meeting Lewis fielded a host of questions, of both empathetic and antagonistic intent. His answers revealed an umbrella optimism for the future of the magazine. He voiced a genuine concern about the many and varied needs of the organization, and had innovative suggestions as to how the magazine could function in SNAG's multi-dimensional future.

Other conference presentations included Bruce Metcalf's oration, "His Work". This talk included more contemporary critical references than any other presentation at the conference, making it somewhat difficult to follow. Metcalf explained how he both is and is not a Modernist, a Post-modernist, and a populist, in addition to being a teacher, an artist, a craftsman, a jeweler, a writer, and, as well, engaged in art criticism and theory. By implication, Metcalf raised one of the most difficult issues facing the field: How closely can we ally ourselves with contemporary critique and still acknowledge the perspective allowed us by our history in the applied and decorative arts? While it is true that one can be many things over a period of time, one simply cannot be all things at the same time without incurring some degree of philosophical schizophrenia. Mentioned within the quantity of words, however, were some interesting ideas such as the power of the miniature, the issue of the moral responsibility of the artist, the purpose of heroism, and the balance between freedom and responsibility. But without the time frame to develop these ideas, they were reduced to being distractions. There seemed to be simply too much said in too little time.

The subject of transformation was the spontaneous point of departure in the work of both Martha Glowacki and Chris Ramsay. Their concluding presentation was a split podium, and they each discussed their respective bodies of sculpture through slides, quotations, and sensitive, intelligent commentary that spoke directly to the work. Both artists derive influence from the physical world around them, and spoke of themselves as a filter for the profound experience of their relationship with Nature and Culture. Glowacki's studies of the history of science, particularly astronomy, cartography, metallurgy, and horticulture, find their way into her sculpture through individual elements that she orchestrates into intriguing poetic narratives. [see "Measure and Alchemy: The Curiosities of Martha Glowacki", this issue, Ed.] Chris Ramsay's sculpture evolves as he responds to his immediate surroundings. He is a collector of fragments which he enshrines with photo-etched drawings that commemorate the physical world as a part of a larger spiritual cosmology. While the appearance of each artist's work differs significantly from the other, their sources are the same, thereby fostering a meaningful comparison of their separate artistic evolution.

An important part of acknowledging SNAG's broad spectrum was the quantity of artwork presented in the form of exhibitions and slides. Given the infrequency of metals galleries and exhibitions in most major cities, the SNAG conference has become an important visual resource for contemporary metalwork. Co-coordinators Christine Clark and Megan Corwin are due enormous congratulations for their Herculean efforts in orchestrating a total of nine different gallery venues for metalwork. Curatorial interests were diverse, with exhibition themes ranging from "Op Art: Eyeglasses by Jewelers", organized by Deb Stoner, to "Contemporary European Jewelry", curated by Charon Kranston, and "Borne With a Silver Spoon", organized by Rosanne Raab. In addition, the SNAG conference committee curated the invitational "Emphasis Sculpture" at Blackfish Gallery, and the Contemporary Crafts Gallery featured the "North American Juried Student Show", which was expanded this year from a slide presentation to an exhibition format, offering a more extended professional experience to student members. To further the variety, more than half of the presentations included slides of contemporary American metalwork, with one four-carousel extravaganza by Micki Lippi entitled "Northwest Metals – The Here and Now".

"Transformations: Personal Artistic Evolution" was dedicated to the voices of individuals within the larger context of the field and, by extension, to the significance of the personal within the dynamic of the group. A view of SNAG as an organization in transition and attempting re-definition emerged through these varied and distinct voices. Though this emergent definition was not neat, linear, or singularly conclusive, it seemed an honest and realistic assessment of a group of individuals recognizing the strength, resilience, and importance that is inherent in diversity.

Beverly Penn is a metalsmith who resides in San Marcos, Texas.

CLOCKWISE FROM UPPER LEFT

Micki Lippe, *Brooches*, 1993
sterling silver, 22k
Photo by Richard Nicol

Kiff Slemmons, *Ambassadors*, 1993
silver, pencil, ruler, pin nib, china, die, typewriter key, 3 x 2 x 3/16"
Photo by Rod Slemmons

Chris Ramsay, *Fossils: Patterns of Organic Energy*, Wallpiece 1993
copper, bronze, fossils, patina, found objects, 24" dia. x 12" depth

Keith Lewis, *Self Portrait with sharp Hands*, Pin, 1991
sterling silver, wood, brass, felt, liver of sulfer patina, 3½ x 3 x 1½"

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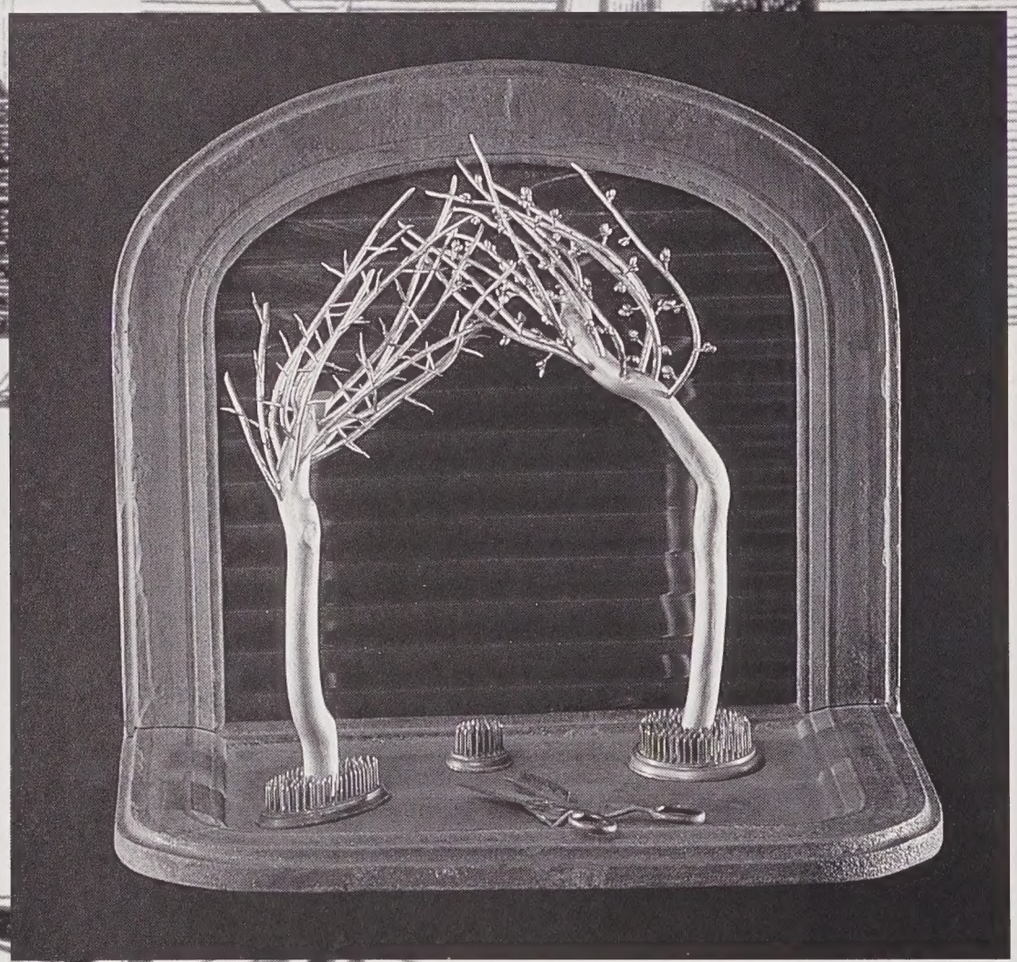
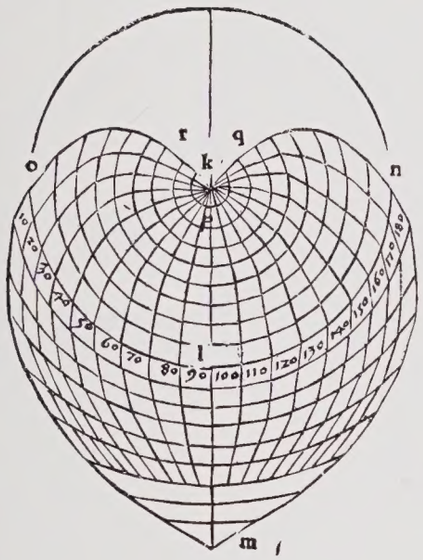


Measure and Alchemy

The Curiosities of Martha Glowacki

Text: Michal Ann Carley



Above

The First Projection of Werner, 1514

Left

Fine Specimens, 1994
iron, glass, bronze, wood, graphite, pigments
18 x 18 x 11

Background

Treatise on Dres and
Assaying: Refining Silver, c. 1580

Gathering evidence of paradigmatic *order*, in cosmic, social and individual spheres, has been the pursuit of philosophers, theologians, scientists, astronomers, and artisans since the beginning of written history. Attempting to name the inexplicable, signify the indescribable, and depict the immaterial has consumed those interested in understanding and representing the structures that direct and perhaps control our existence.

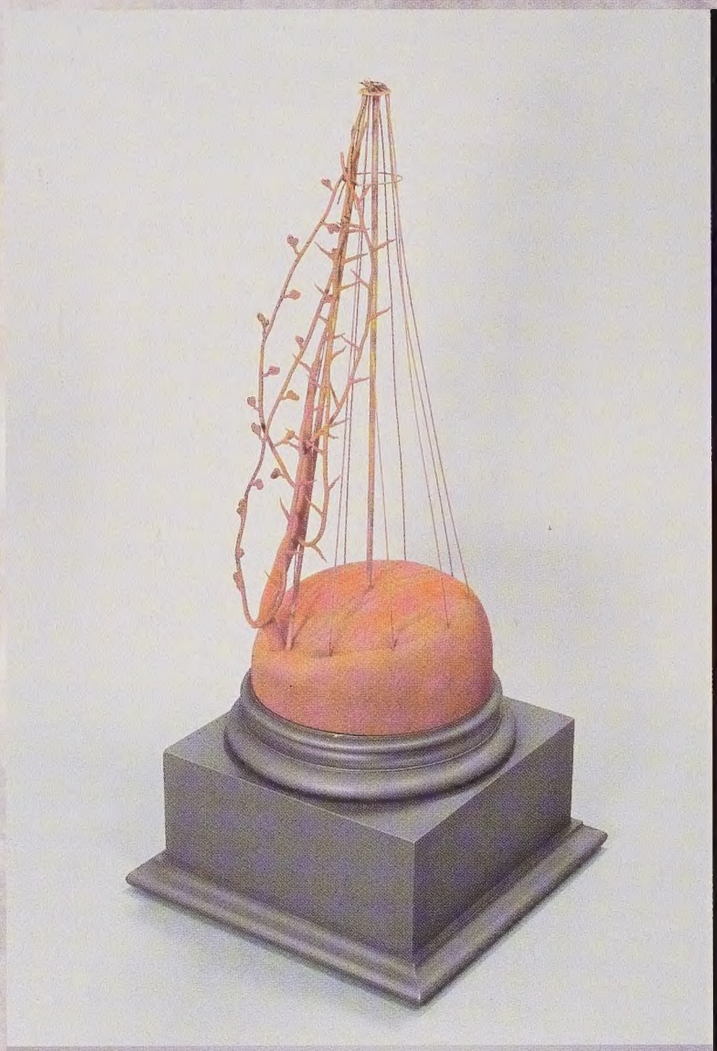
One can witness this investigation in the notebooks of Leonardo da Vinci. Later, in the 18th century, fueled by the belief that ultimately *order* is quantifiable and describable, and financed by the burgeoning publishing industry, the age of the enlightenment provided opportunities to disseminate schematized representations of these abstract systems.[1] For example, diagrams illustrated in Diderot's encyclopedia (1762 - 1772) provided a lexicon and instruction to the viewer with the aid of fleshless diagrams of the human nervous system, numbered and dissected tools for tradespersons, and geometrical astrological charts.

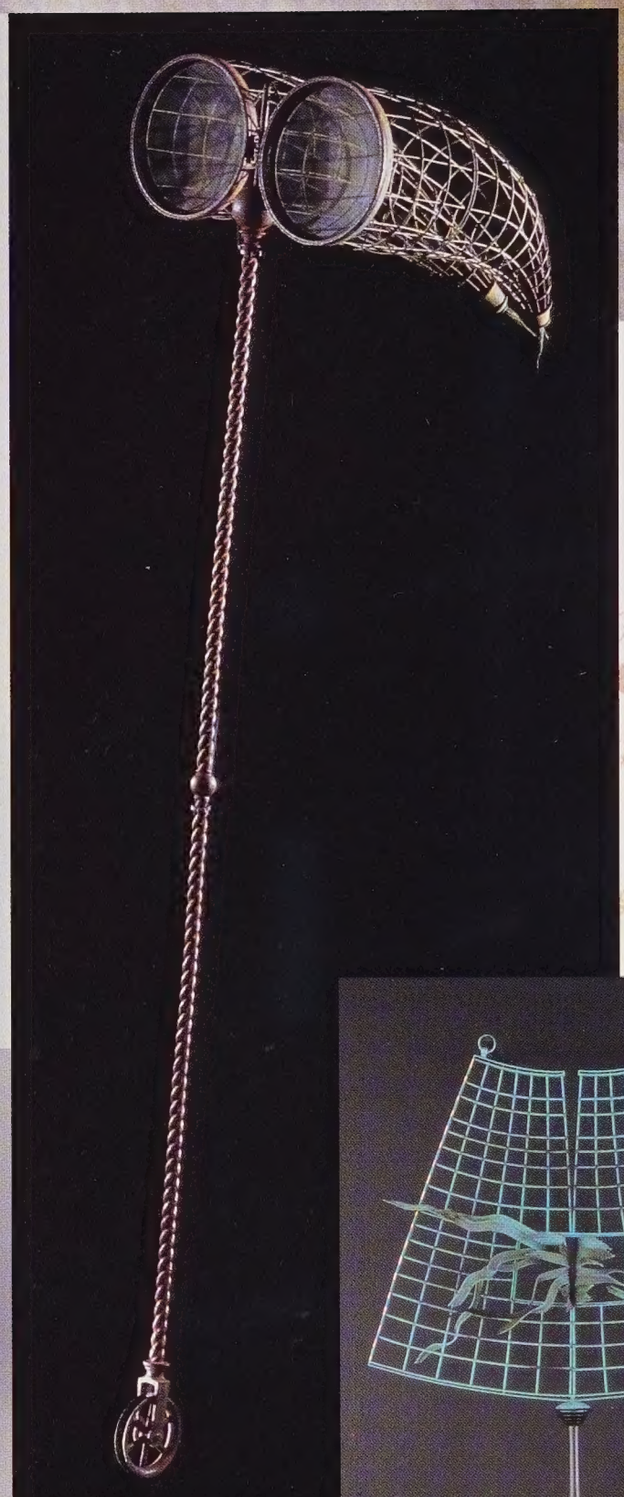
It is to such 18th and 19th century compendia, and the subgenre of scientific, horticultural, and cosmological instruction manuals that sculptor Martha Glowacki often looks for models of the human quest for identity and structure. The simplification and even the erasure of complexity found in these schemata suggests a desire to demystify by removing ambiguity and contradiction; thus making a codifiable order out of chaos. Yet, with 20th century eyes, the reader is aware of the fallibility and falseness of these diagrams. The unexplained and the suppressed levels of dis-equilibrium of phenomena are not described by such schematic imagery as their calibration and linear exactitude render these abstractions steely cold and precise, yet, often wanting for what is unseen or absent. Glowacki's sculptures inhabit this absence by making physical those early models for *order* (in fact sometimes naming them *Didactic Objects*). Through the processes of their evolution into 3-dimensionality – construction, fluxation, accumulation and accretion – the works renew and assert a vulnerability and excess that ferments beneath the surface of the original illustrations.

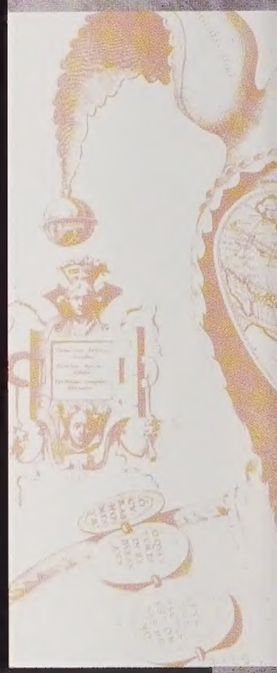
Glowacki's printed sources include archaic geological charts, astrological projections, maps and globe gores, and horticultural treatises. Her sculptures are visually tied to, though they are not simply physical displays of, the original illustrations; they are permutations that extrude potent metaphorical gleanings from diagrams of the natural world. The artist feels an intimacy with nature and the landscape and she often creates a web of symbiosis between the sky, earth, and plant forms; the diagrams; and the human desire to seek self organization and social order. Ultimately the works, while carefully based on marks, charts, and maps, embody the impulse of marking, charting, and mapping; measuring the relation of our humanness to each other and the cosmos.

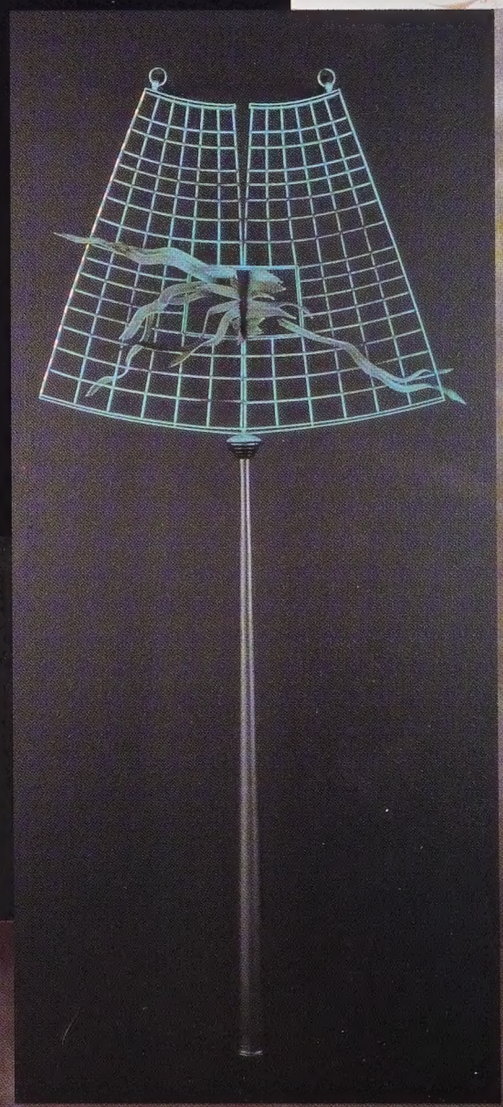
A repeated theme in Glowacki's work is that of the cultivated, and rigorously controlled landscape.

Martha's grandfather had a peony farm, and as a child she observed both the methods of controlled cultivation as well as the symbiotic relationship of ants amassing on the tight blossom heads to free each petal from its sugary enclosure, all in the ostensible service of fruitful propagation.









Clockwise from upper left

Twain, 1993
metal, wood, graphite, pigments
20½ x 9½ x 9½"

Traveller, 1993
iron, bronze
49 x 12 x 16"

The Mapping of the World, Antwerp,
c. 1590

Didactic Object:
Livio Sanuto's Trapezoid, 1989
bronze, brass, wood, graphite
30 x 13 x 3"
Collection of Rayovac Corporation,
Madison, WI

Glasshouse Series:
Double Palmette, 1991
wood, steel, graphite, pigments
15 x 15 x 12"
Collection of Dino A. Maniaci,
MANI Graphics & Co., Madison, WI

Twain depicts a grape vine attached upright to a stake by strings arranged in a conical shape. This configuration, illustrated in *Vineyard Culture*, (1867), allows the young plant to grow in small patches of ground between bare rocks. Glowacki's grapevine departs from the illustration, however, in that grafted onto the artist's parent vine is one vine which bares thorns and another which produces sweet buds. The vine has no leaves or natural growth and is planted into a mounded hillock, peculiar in its fecund and velvety plumpness, and which has a meandering cleft around its perimeter. Though vine training appears torturous, it has been developed to produce a more prolific harvest. The simultaneous grafting of thorns and buds onto a single vine may at first recall vernacular folksy treatments of the rose and the thorn theme such as the maudlin tune *Sweet Barbara Allen.* But more compellingly, *Twain* suggests the supple types of order which can embrace transition and mobility, those that are not petrified in the stability of fixed dichotomies of good/evil, thorn/bud.[2]

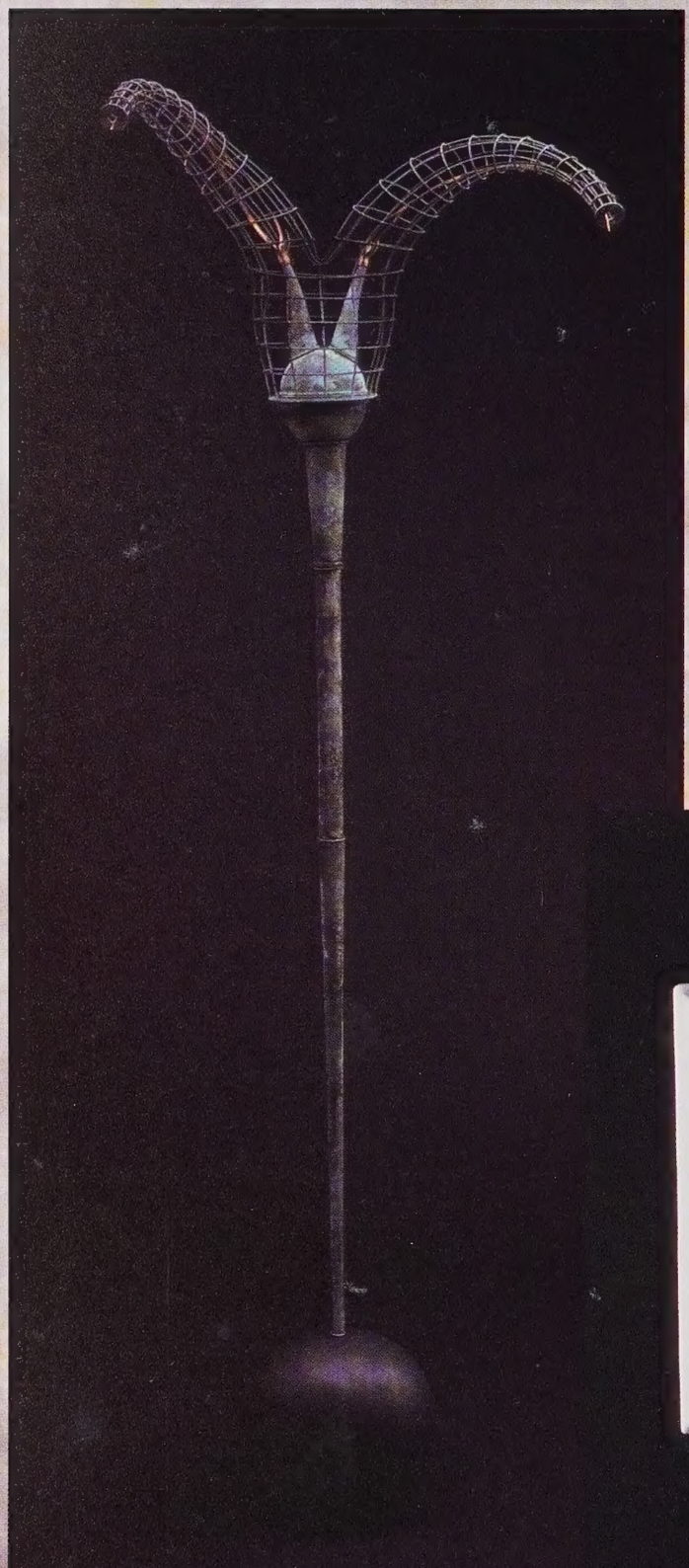
The artist grew up on land bordering a large naturalized park and spent much of her childhood playing there. Within this park a grove of crabapple trees was planted, each tree on a mound in the center of a large crater. The mounds had incised trenches probably to capture nutrients and water before they could flow away. Children often hid in the craters surrounded by copses of bushes which grew together in the same holes.

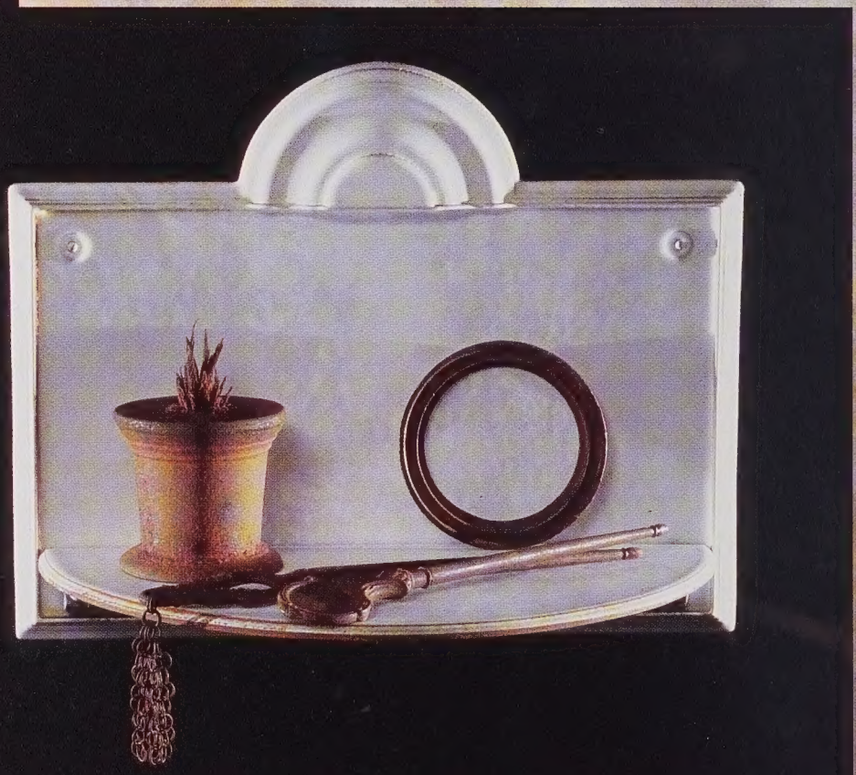
Another work, *Glasshouse Series: Double Palmette*, shows a silver vine trained as a topiary to grow more bountifully and exotically. The surfaces of the entire piece are exotic, covered with furry patinas of bronzing powder, rust, graphite, and pigment. Its branches are drawn and pulled taught bilaterally to expose the grape buds to the sunlight so that they fully ripen before they become too moist and rot. That this bondage and taming is necessary to yield the desired results is discomfortably perceived by the viewer as an ironic metaphor for the structure of social and intrapersonal relations. Constraining customs, manners, and diplomacy as well as the even stronger and more insidious inculcation of mores, sexuality, and the construction of the personal self within a society, bring to mind all sorts of adjustments (sometimes to the point of perversion) one must make to become a "functioning" member of society. Yet, these tortured, twisted, and controlled vines are held in traps or cages, a form that Glowacki likens to Victorian Greenhouses of cast iron and glass: confined, but also protected. If this greenhouse is an environment that encourages growth, and infractions and variations on codes of conduct are not allowed to germinate, doesn't this produce a certain moral code designed to foster excellence?

> *"It may be objected to this mode of training, for the less vigorous varieties, such as the 'Pinots,' that it keeps the grapes too far from the ground, thereby preventing them from properly ripening; also that by keeping this long stock in too upright a position, the sap, flowing all the time toward the top, prevents the shooting of new stems on the old wood, and the shortening of the stock from time to time. the consequence is, that these stocks, by overgrowing, soon exhaust themselves, ..."*[3]

Just as the trap/greenhouse/cage can be read as emblematic of sexuality it also represents a constraining system of a priori rules and public censure. On the floor of this cage are iron curls, scattered about like vineyard rubble and decaying leaves. Shavings from industrial excess, the refuse of the fine-tuning of our labored productions, they become in this trap a richly sensuous signifier of something out of kilter, yet also, something which functions as the pungent humus which supports growth.

Glowacki's references are to landscapes which have been cultivated, articulated and groomed, never those that are indigenous, wild, corpulent, or fecund. This meticulous control becomes almost exotic, delectably suppressing natural chaos and serving to heighten the observer's latent recognition of trembling sensuality, made still and fetishized in this tortured captivity. It is the rural landscapes of England and Tuscany that most appeal to Glowacki. The evidence of the enormous effort required to remove the rock and rubble and build long, meandering fences to contain, demystify, and grid the landscape with forced geometric impositions invokes ruminations on humankind's meager attempts to understand and control their environment and their desires. Patterns in the tilled soil and trellised vineyards elicit an elemental response to the beauty of the physical phenomenon while they also engage a desire to diagram, dissect, and analyze order. When the artist's intentions and the viewer's narrative projections are fused, the energy from the fetishized objects (trees, vines, staffs, nets, and the tools of cultivation) collapses with the rigorous methods to diagram abstract knowledge and systems.





Clockwise from upper left

Didactic Object: Jester, 1992
bronze, brass, bronzing powder
55 x 17 x 13"

Chymia et Alchymia: Cones, 1993
iron, bronze, enamel
15½ x 19 x 9½"

Chymia et Alchymia: Mirrors, 1993
iron, enamel, pigments
15½ x 19 x 9½"

While in graduate school at the University of Wisconsin – Madison an important awareness developed when the artist worked as a cataloguer of objects at the Wisconsin State Historical Society. The collection for which she was responsible was neither one of decorative arts nor archaeological objects, but one of household and industrial goods. This eclectic collection included pans, pewter tea pots, many mousetraps, and a cache of Victorian hair jewelry. It was her responsibility to examine, research, and investigate the provenance and possible importance of each object. There were many objects and artifacts that had oblique pedigrees and were often banal specimens obscured by dense dust and accretions, yet they were compelling to her in their mysterious appearances and antiquated functions.

Glowacki continues to be seduced by forms and surfaces which are imbedded and inscribed with their own often elusive histories and anthropomorphic memories. Additionally, this desire to recuperate meaning from old and archaic specimens and artifacts speaks to the desire to take measure and find *order* in systems from epochs when mechanization, practicality, and 'pure' beauty were pronounced. Yet, these objects may have always embodied a tremulous undercurrent of longing and excess, even in their own times.

While working in the catacombs of the historical society the artist was reminded that as a child she would wander through the dog-eared dioramas of the Milwaukee Public Museum. At that time she wanted to figure out how those materials were cleverly put together to make the narrative tableaus, fraught with mythic dramas of the tides and the stars, glacial advancement and geological stratifications, and human development; "to create a landscape inside a cage."[4]

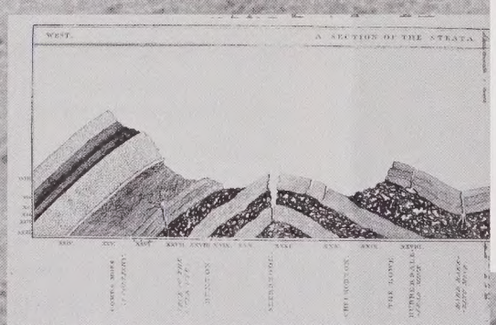
Later, Glowacki took classes in the history and methods of cartography, astronomy, and cosmology. These studies conceptually reinforced the relationship of "astronomy and cosmology [which] tied in to early people's world views [which] were intimately connected to the maps that were drawn, and in turn, were based on religious beliefs."[5] She saw the crossover between these disciplines in the history of astronomy with Ptolemaic thought. Ptolemy (ca. 200) theorized and charted the first projections in recorded history. Projections are the representations of latitude and longitude on surfaces, planes, or geometrical objects that correspond point by point to a given figure. Throughout history there has been a series of ongoing debates among cartographers on how best to represent latitude and longitude. Glowacki is interested in this dialogue: the impulses and investigations that propel the analysis. She is not so interested in the definitive scientific conclusions.

> *"When such a conical surface is extended on a place, a network with circular parallels and rectilinear, converging, meridians arises. Lest the proportions of certain parts of the mapped territory should be too much deformed, only the northern or the southern hemispheres should be laid down on the same map by this projection, which is consequently inconvenient for maps, embracing the whole earth."*[6]

Projections have formed the visual frameworks for a series of works by Glowacki: a projection of the earth's surface, an ecliptic path, and the path of the zodiac. These works of woven, soldered, etched, distressed, and patinaed metal become the iconic material diagram of the act of mapping. Not a map of the heavens, the works articulate the process of positing measure, not its result.

Didactic Object: Livio Sanuto's Trapezoid is a 3-dimensional projection that looks like a webbed trapezoid, bifurcated at its center and holding undulating golden ribbons that emerge from the core of the fissure. Parallel ribbons were traditionally emblematic of flows of energy: rivers, fire, and wind, from ancient Assyrian and Egyptian cultures. They were used both to schematically describe the landscape and to imply its ceremonial nature and power. The artist acknowledges the obvious sexual connotations of the ribbons and this suggestion is strengthened by the paradoxical protection/containment of the netted projection. Again, Glowacki imposes a system of measure onto a landscape. Though that system is often too far removed from our frame of reference for us to immediately understand or recognize, it feels hauntingly familiar because of the manifestation of subliminal energies.

Wisconsin Landscape:
Threshing Wheat, Early 20th Century



Derbyshire Strata, 1811

The net-like forms of *Didactic Object* and *Traveller* stand upon staffs of cast metal. Borrowing from the role of Masonic staffs, wherein ritual objects specify an individual's role in a ceremony and their placement in the fraternal society, Glowacki presents the staff as an instrument of learning, a ritualized object with ceremonial function: as a tool, and as a fetish. She is equally indebted to Ghanaian speaker's staffs. The wooden staffs carry carvings at the top which are morality tales in tableau form. These parables instruct individuals on to how to conduct themselves and inform them of their intended function within the Ghanaian cultural and societal context. Again, the artist is drawn to the signifying nature of the object itself and the role that it plays is orchestrating *order*, elucidating a matrix for the energy flows of human social organization. Referencing these other sources Glowacki wants to produce (pseudo)functional objects which can sustain a powerful agency in our human society and ecosystem.

Martha Glowacki has no prescribed religious beliefs, but she holds dearly a quality and reverence akin to animism or nature worship. Raised in a religious faith that kept no ritualistic objects, she feels her fascination with them may be due to "the kid who was excluded from the tree house." In graduate school in metalsmithing Glowacki studied a panoply of Byzantine liturgical objects, enameled pieces from France and Germany, and Medieval vestments and woodcarvings. The artist responded to the beauty of the ciboriums, censors, and reliquaries, yet she was particularly intrigued with how their materials and processes helped to activate an emotional charge in the viewer. *Traveller, Jester,* and the *Didactic Objects* invoke an emotional response through their symbolic and associative forms, their admixture of distressed and encrusted materials, and the suggestion that they are tools for an important ritual function. Yet that function cannot quite be named.

On the top of *Traveller* are balanced two nets that appear simultaneously as twin butterfly nets and a lorgnette for the viewer to peer into the cosmos. Because the mesh changes density between the rather large netting of the cone and the fine mesh screen in front which would allow only the most minuscule of specimens to pass, *Traveller* would be ineffective as a trap. The handle is cast iron, thus, because of its weight, it is entirely impractical as a butterfly net. At the base of the staff/handle is a wheel which makes more quizzical its purpose. Is it meant to travel along the ground as an instrument of measure like the waywiser used by surveyors to measure land?

These nets are once removed from nets of projection, created as a 2-dimensional globe gore which when wrapped creates a spherical globe. The artist began turning and wrapping her gridded globe gores and rolling them into cones which in turn became like nets and traps. (Of course, she had been collecting nets, cages, and traps since her days with the historical society.) Flaring out of the pointed back end of these cages/nets, as if to simulate the flow of energy or wind, are pointed golden ribbons. While *Traveller* is uncharacteristically whimsical, it still asserts the artist's concern for calculating the relation of things and making tools that map our human condition and vulnerabilities.

Three Wands and *Fine Specimens* are tableaus that are based on yet another form of organization and rigor. Wooden frames were cut and reassembled to form an arch and a curved shelf, which the artist then cast in iron, creating both a stage and a shelf for order and display. The rusted surfaces, in juxtaposition to the medicinal-type glass backing situate these prosceniums as a toxic site of pharmaceutical waste. The medicine shelf is an irrepressible reference to control, containment, and the suppression of disease and illness, and it is ironic, if not surprising that on these platforms figural plant forms mutantly proliferate. *Fine Specimens* holds gold colored, truncated trees which, because of pollarding (a botanical method of cutting a stalk back to encourage bushy growth), erupt thorns and tiny buds on otherwise non foliated branches. The limbs intermingle, but the trunks are firmly held in florist's flower frogs, (the spiky stands which hold plants in floral arrangements) attenuating the longing for and bifurcations of natural order.

The figures suggested by *Three Wands* appear to cavort luxuriously and suggestively expose their beauty to our gaze The wands subtly reference allegorical depictions of the three graces. These 'women' are tied together by their beauty, and their ability to inspire - always a prototype for genius and genesis.

Glowacki's most recent works continue to use the shelf as a metaphor for order, control, and organization. *Chymia et Alchymia: Cones* and *Chymia and Alchymia: Mirrors,* seem however to have been taken from the workshop of a modern alchemist. Historically the practice of alchemy has been seen as part art, part science, part metallurgy, and part magic and early alchemy was the source for many important developments in science, ritual, and philosophy.

Cone-shaped vine

". . . we might do well to learn from the experiences of those who were first to track the machinic phylum – artisans and metallurgists. Before the advent of modern methods, they did this by using their instincts and the empirical know-how accumulated through the ages. They had to track everything from stratified ore deposits to a metal's melting and crystallization points, and then to experiment with different ways of crossing those bifurcations through forging techniques; they had to look for their own hybrids, that is, synergistic combinations of metals in which the whole spontaneously becomes more that the sum of its parts (alloys), and to allow the materials to have their own say in the final form produced. All of this involved following a given material's local accidents and imperfections, rather than imposing a rigid, pre-planned form on it.

According to metallurgist Cyril Stanley Smith, this know-how had been developed well before the Greeks began to apply formal reasoning to these problems, and it was therefore mostly of a sensual nature. The artisans, in a sense, developed a special ability to follow the phylum, to track the machinic effects created by nonlinear phenomena in nature, . . ."[7]

In the light of the cold rationality of modern science such paradoxes seem strange, yet, in these pieces Glowacki embraces the dichotomic nature of her interests and her art making. Mysterious and inexplicable geometric shapes, and wand-like mirrors, sit on shelves of white enamel. While more formal and spare than the growth in *Three Wands* and *Fine Specimens*, viewers expect, nevertheless, that the results of these strange object's use will be something not quite of science and not quite of sorcery.

Even as a student of the various methods which humans employ to find, map, and control the timeless order of the universe and our position to and in it, Glowacki feels, in our *fin de siècle*, very mortal. Contemporary polydemics like AIDS, TB, and devastating, medically resistant viruses and bacteria that maim and kill unrelentingly are diseases we may scientifically understand but still can do little about. Perhaps we are not so far removed from the middle ages when it was believed that bodily fluids controlled physiology, health, and disposition, as well as human actions and psychology. An anatomical chart, a diagram, a map, a botanical guide, a carefully crafted aesthetic object can often furnish solace and a comforting fragment of knowledge in the chaos of nature and the mutability of time.

Recent analysis and theorizing suggest that there exists an internal impulse to seek order, or at least a mediated equilibrium, in all states of being including both the individual psyche and social organization. These systems have forces that govern the dynamical behavior of social flows, yet finally are only made stable by nonlinear, inexplicable factors: or what are called bifurcation regions.[8] These bifurcation's may be perceived by some to be the absence of *order* and embody levels of fear without stratification, yet in the hands of metalsmith Martha Glowacki, they are implicitly the site for adaptation and change.

"we must work on the society in which we find ourselves, tracking the flows of matter and energy, destratifying..., setting into flux human practices that have sedimented – in short, we must find the right viscosity for our fluxes, the exact consistency that would allow humanity to self organize without the need for coercion and war."[9]

Notes

1. Barbara Maria Stafford *Body Criticism, Imaging the Unseen in Enlightenment Art and Medicine* (Cambridge, The MIT Press, 1991), p. 24.
2. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia,* trans. Brian Massume (Minneapolis, University of Minnesota Press, 1987), p. 409.
3. A. DuBreuil, *Vineyard Culture, Improved and Cheapened,* (Cincinnati, Robert Clarke & Co., Publications, 1867), p. 137.
4. Martha Glowacki, interview with the author, 18, May 1994.
5. Ibid.
6. A. E. Nordenskiöld, *Facsimile-Atlas To the Early History of Cartography with Reproductions of the Most Important Maps Printed in the XV and XVI Centuries,* translated by Johan Adolf Ekelöf, Royal Swedish Navy and Clements R. Markham from (Stockholm:1889), (New York, Dover Publications, Inc., 1973), p. 5.
7. Manueal DeLanda, "Nonorganic Life," in *Zone 6: Incorporations,* edited by Jonathan Crary and Sanford Kwinter, (New York, Urzone, Inc., 1992), p. 160.
8. Ibid, p. 159.
9. Ibid, p. 155.

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Text: Lisa Hamel

Metalwork in the 20th Century

When curator J. Stewart Johnson of the Metropolitan Museum of Art in New York decided to mount an exhibition of objects in a single material from the 20th century, metal was the obvious choice. The museum's collection was extensive and of high quality, and he was intrigued by the range of works in metal over the sweep of the 20th century. It was this variety that seemed to express the tastes, technological capacities, and the attitudes of our century.

The sheen and suavity of the material was clearly seductive and viewers' eyes were further captured by contrasts in form and type. From silver to steel, from brass to gold, the work took on many materials and forms. Decorative objects, furniture, a few pieces of jewelry,[1] architectural elements, tableware, and at least ten silver tea and coffee services traced the evolution and devolution of styles. Developments in modern design, the show demonstrated, have not followed a straight line or logical curve. They can be plotted, instead, as a series of arcs and intersections.

Along with the historical overview of a long look back, the show also presented how metal could be and was used to greatest effect – employing its malleability, its tensility, its lightness, its remarkable strength, and the variety of ways its surfaces can be highlighted, embellished, toned, modified, and even transformed. Scheduled to be installed for just a few months its run was doubled and it closed after 10 months.

The exhibition started with Art Nouveau, which along with its British and American counterparts were styles developed in service to a cause. In the case of European Art Nouveau, or *Jugendstil* as it was called in the Scandanavian and German-speaking countries, the cause was an aesthetic one, a desire to create something completely new. The effort did not really succeed – older styles were ransacked and appeared in new lineaments – but the style did free line and composition, and paved the way for other options.

The British Arts and Crafts movement, and to some degree its American counterpart, aspired to social reform. But its program promoting the dignity of simple forms; the rewards of hand labor; the equitable distribution of goods; and the belief that the morality of people could and would be affected in positive ways by the environment that housed them also failed. But the multiple styles of British and American reform movements all contributed to a discarding of unnecessary fuss and an interest in an interrelated and rational environment, thus opening a path to economy of design and the heart of modernism.

This grouping started with Louis Sullivan and Frank Lloyd Wright. Sullivan's architecture, well before the turn of the century, employed steel skeletons which supported commercial buildings that rose above cityscapes from Chicago to Buffalo. To both soften and enliven the overwhelming monumentality of his structures, Sullivan designed decorative metalwork elements for both the public interiors and the facades. These works drew a great deal from the Celtic style, a widespread design vocabulary of the late 19th century and first cousin to the whiplash curves and organic subjects of French Art Nouveau. The Celtic style, with its tangled and intricate patterns of raised curves and extended, interlaced geometric forms, lent itself particularly well to work in metal.

While Sullivan looked back toward archaic patterning, one of his associates saw nothing but the future. In 1888, Frank Lloyd Wright went to work as a draughtsman for Sullivan, remaining with the firm until 1893. By 1910 he had become an international figure with the publication of his theories and work abroad. A robust patinated copper urn designed in 1898 reflects Wrights interest in the total design concept that he embraced for his houses. This idea of the *gesamtkunstwerk* – the totally created entity – was a cultural idea in high favor at the turn of the century. This same urn, or its twin,later showed up some thirty blocks south when the major Frank Lloyd Wright retrospective opened in late winter at the Museum of Modern Art.

In the 1890s the Celtic style was widely popularized by Liberty & Company, a London based decorative furnishings shop, which launched a line of silver called Cymric. So broadly distributed were these Cymric pieces with their swirling ribbons of silver that in Italy the Art Nouveau style was known as *stile Liberty*. Archibald Knox was one of Liberty's chief designers, and is represented in the Met show with a modest Cymric design on a silver and chrysoprase claret jug (1900–1901).

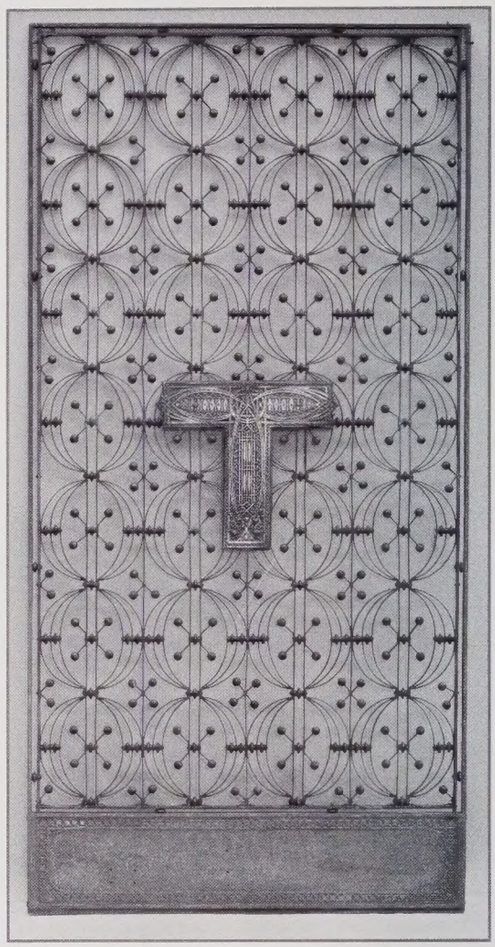
Charles Robert Ashbee
(for the Guild of Handicraft)
Bowl and Spoon, 1902–4
silver
Bowl 2 13/16 x 10 5/8 x 4 1/4"
Spoon 6 1/4" l.
Purchase, Friends of Twentieth Century Decorative Arts Gift, 1979

Chungi Choo
Centerpiece, 1979
silver-plated copper and plexiglass
11 1/8 x 18 3/4 x 6 1/4"
Gift of Jack Lenor Larsen, 1980
Photograph by Mark Darley

Charles Robert Ashbee, with whom Frank Lloyd Wright maintained a friendship that lasted almost four decades, was a disciple of William Morris and a leading figure in the British Arts and Crafts movement. He founded the Guild of Handicraft, which came to be known for its metalwork, and he spent years trying to practice what Morris preached, emphasizing handwork as part of the reformist program that underlay the aesthetic productions of the workshop. Ashbee's piece in the Met show represents the considerably scaled-down view of Art Nouveau that the English practiced, an almost unadorned silver porringer (1902–4) with thin looped handles that reach out into the air like tendrils and then return to their base. The style was one on which he made a number of variations, but the extended handles always produce the same feelings of grace, tension, and resolution.

The earliest of the silver tea sets in the exhibition (1900) was by Josef Hoffmann. Hoffmann was a member of the Vienna secession, a group of artists and architect-designers who took a philosophical and aesthetic stand in the late 19th century against the academicism and ponderous styles of the prevailing art and architecture in Austria. The Wiener Werkstätte, co-founded by Hoffmann and Koloman Moser was a company in the *gesamtkunstwerk* tradition and influenced to some degree by design developments in Europe and Great Britain, and especially the work of Charles Rennie MacKintosh in Glasgow. The company's intent was to produce beautiful, elegant, relatively simple objects and furniture for domestic and personal use that were handcrafted by fine artisans. Unlike the socialist thrust of other design reform movements, the targeted consumer was the upper middle class with vanguard tastes.

Metal objects made in silver, gemstones, and other precious materials such as ivory, with touches of gilt or gold, were, along with the furniture, perhaps the outstanding creations of a varied output that included everything from glass and ceramics to leather-work, graphic arts, and textile designs. The Hoffmann tea service, although set with gem-stones, is nonetheless a triumph of modernity. Balanced, economical, and original, the geometric form constrasts strikingly with the sensualitv of rich materials. Except for a few discerning admirerers, Hoffmann's strong, almost startling line was ahead of its time. Sadly, before the decade was over, Hoffmann had turned to a style more congenial to the Austrians; plumper, showier, and more *gemütlich*. Dagobert Peche joined the company in 1915 and contributed his own often busy and fussy silver fantasies to Austrian design.



Peter Behrens
Dressing Mirror, 1900–10
pewter
Manufacturer:
Wurtembergische Metallwarenfabrik
Purchase, Friend of twentieth
Century Decorative Arts Gifts, 1983

In France, Art Nouveau with its wild, sinuous curves faded out by the turn of the century. After about a decade of mixed signals that involved some retardataire designs (such charmingly archaic exotica as Armand-Albert Rateau's bronze dressing table), a modern movement began to emerge. Its opulence tied it to the past; but other aspects looked to the future: the balance of its rhythmic surfaces, a certain economy within a pattern of complexity, and stylizations of organic form rather than the intense lyrical interpretations of Art Nouveau.

Edgar Brandt was a post-World War I *ferronnier*, a master of florid and intricate design in that most brutal of materials: iron. Brandt's fire screens and architectural elements designed with stylized, scrolled flowers patinated in silvery and gold tones contributed a motif to the earlier stages of French Art Deco: the semi-abstract flower. His massive door of forged iron (1923) was the object that first attracted Stewart Johnson's attention to the Met's holdings in modern metal.

What came to be known as French Art Deco started in force just after World War I with articles characterized by sensuous curves, precious materials, and rich embellishment though a concern with form was maintained. Other countries followed suit. By the mid-to-late twenties and early thirties, however, Art Deco had undergone a sea change. It became streamlined into an elegant simplicity of balanced form – although, even then, there was no stinting on the silver, gilt, and occasional precious stones.

Jean Puiforcat bracketed the two styles of French Art Deco. Considered by many to be the master French silversmith of the times he was a great collector of silver as well. The exhibition offered a broadly fluted tea and coffee service by Puiforcat that is all shimmering curves punctuated with lapis lazuli and ivory. Within less than ten years, Puiforcat's designs had turned smooth, contained, and geometric. But he never lost his opulent touch, expressed in a concentration on integral form set off with subtlety through well-resolved contrasts in shape, or through the use of materials in counterpoint, such as tinted glass and gilt.

Louis Henry Sullivan
Elevator Grille from the Chicago Stock Exchange Building, c. 1893
wrought iron, brass
41 x 84"
Purchase, Emily Crane Chadbourne Bequest, 1973

The exquisite craft of many Art Deco objects was one of the major characteristics of the style that spanned the period between the wars. Jean Dunand was an exemplar of this craft. He was a metalsmith and lacquerist whose painstaking workmanship verged on *tour-de-force*. He perfected a technique of applying precious metals onto copper and brass, and his style combined the strict rationality of repeated geometry with the luxury of often large vessels covered entirely with patterns in silver or gold.

While Art Deco prevailed in France and elsewhere, the International Style flowered out of the German Bauhaus, which ushered in a period of modernism that profoundly affected design for decades to come. Some of its historic roots drew from the more chaste architectural aspects of the Vienna Secession. But no predecessor was more influential than the Deutscher Werkbund. Established in Germany in 1907 as an association of designers, architects, and forward-looking manufacturers, the Deutscher Werkbund gathered to advance their ideas of function reflected in form, economy of design, and the place of the machine in improving standards of production.

In that same year, the German architect and designer Peter Behrens went to work for A.E.G. (Allgemeine Elektricitäts Gesellachaft), a large electrical conglomerate for whom Behrens designed everything from electric kettles to factory buildings. It was a little unsettling to discover that he was represented in the Met show by a pewter dressing table mirror, in the Celtic style, dated 1900–1910. While Behrens had worked in that style he had largely abandoned it early in the century. Behrens was important as a modern architect, pioneering industrial designer, and a mentor as well, one of his remarkable pupils, an assistant in his office, was the young architect Walter Gropius. In 1919 Gropius founded the Bauhaus, easily argued to be the training ground that had the single greatest impact on 20th century design.[2]

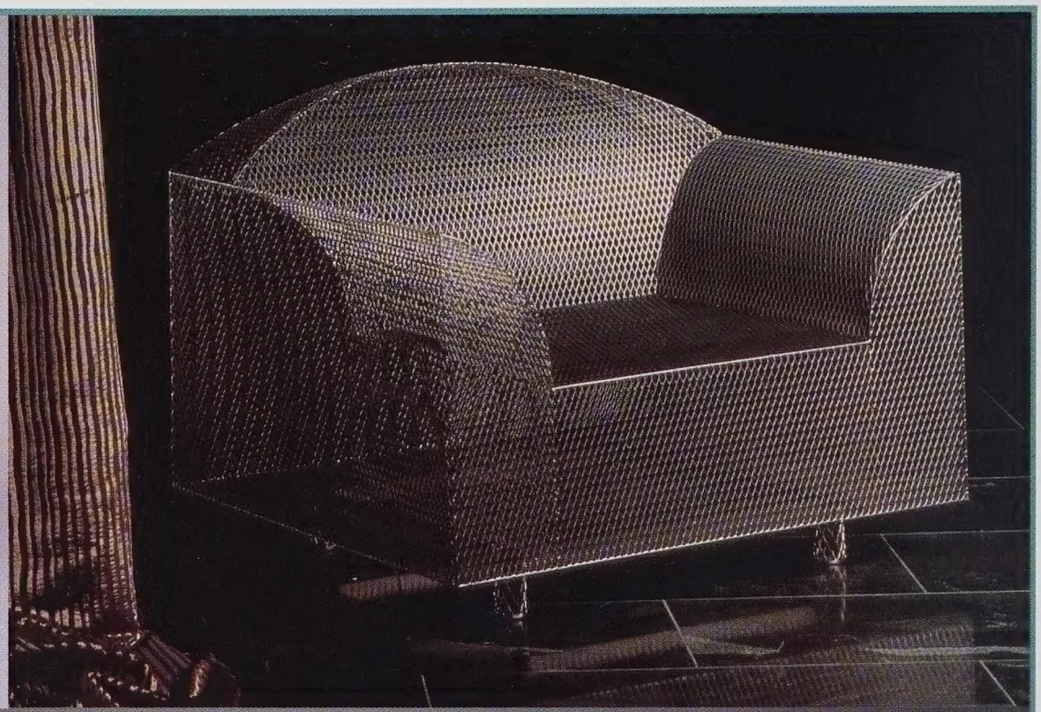
The object that Stewart Johnson chose to exemplify the Bauhaus style was a chair. (Rather unexpectedly for a metalwork exhibition, chairs turned up with remarkable pertinacity.)

The chair was Marcel Breuer's famous *Wassily Chair* of 1925, designed in the same year he became head of the woodworking section of the Bauhaus. It is now an almost iconically familiar design of chromed tubular steel whose curves and right angles are a thesis on function and rational structure. It is engineering, cool and visible. A leap forward in a particular kind of thinking, it can not be thought of in isolation. Stewart Johnson has stated that he meant the Breuer chair to "stand for all the chairs, Le Corbusior, Mies van der Rohe, and so forth." And by extension perhaps, it also stands for all the ways in which metal's strength, flexilibility, and sleekness could become the handmaiden to modernism.

Marcel Breuer
Wassily Armchair, 1925
chrome-plated steel, canvas upholstery
Manufacturer: Gebrüder Thonet
Purchase, Lita Annenberg Hazen Charitable Trust Gift, 1988

In the Scandinavian countries, a clean, rational style that evolved early and kept being refined began to have considerable influence on consumer design. By the fifties, notably in the United States, it had become a synonymous with a generally accepted modernism. Scandinavian design was both less severe and less theoretical, and wood, a warmer material, was the most frequent medium for its furniture. The familiarity of Scandanavian design can be found in Johan Rohde's mid-thirties silver pitcher for Georg Jensen. So sleek and pleasing a balance of asymmetrical curves, and yet so accessible an object, it became something of a hallmark of unpretentious industrial design and eventually it was so widely imitated that it almost became a cliché.

Also included was another Danish piece, dated about 25 years later, by Henning Koppell, also for Georg Jensen. This large, covered silver dish could easily have come from the hands of American craftsmen of the period.[3] Koppel's smooth, beautiful vessel is pure line in mass, its quiet reflectivity rescuing it from severity, its only decoration a slightly upward curving lip at both ends of the cover.



Archibald Kox
Claret Jug, 1900–1
silver and chrysoprase
The Metropolitan Museum of Art,
Purchase,
Harris Brisbane Dick Fund, 1992

The late twenties and thirties saw the rise of American designers as well.[4] Among the pieces in the exhibition were a salt and pepper shaker reduced to absolute essentials – two very small silver cubes, designed by Russel Wright in 1930. Walter von Nessen, a German-born American, was represented by a small, low table (1930) with a Bakelite top, the base of which is simply two intersecting aluminum rectangular frames of different widths. Silversmith Paul Lobel was represented by a silver tea service (1934) consisting of three gleaming hemispheres with sharply angled knobs and handles. Such modern designs brought together the two aspects of geometry that run through the 20th century – the angle and the curve, and the sphere and the cube – presented in one integrated design. What the Met did not show, and perhaps did not much acquire were the biomorphic forms that started in the thirties and peaked in the fifties, and that look so amusingly dated now.

After World War II the United States produced its share of industrial designers of international stature, Charles Eames and Harry Bertoia among them, and both were represented in the show by metal chairs.

Shiro Kuramata
How High the Moon, Armchair, 1986
nickel-plated steel
Gift of Vitra Inc.,
Basel Switzerland, 1988

Bertoia's famous shell chair that now bears his name, has as its seat a curving steel mesh basket, supported by a few interlocked metal rods (1952). The open-mesh chair is form-as-function taken about as far as it can go; yet at the same time it is an ingenious, visually satisfying design, especially in its shimmering chrome version (the chair in the Met show was plastic-coated). The design is also a logical response to an interior architecture of open-plan living and transparent walls.

The sixties and into the seventies were a period of consolidation and metal ceased to carry as much of the design burden (especially in furniture) as laminates, plastics, and other new materials. The title of design capital of the world settled firmly on Milan. The field of craft, most particularly in the U.S., expanded and modernized, and in some quarters became a unique and self-expressive form of contemporary design.

A revolt against modernism, driven, perhaps, by its seeming inaptness for changing times, began to dominate the design scene in the seventies. A group of architects and designers, mostly Italian, decided the whole thing was being taken too seriously: design was not a religion, it was a kind of parlor game. Under the Milan architect Ettore Sottsass and others, a design group called Memphis was formed. From its studios came an off-balance, animated cartoon-like style in furnishings and objects, rendered in Crayola® chromatics.

At the same time a historicist approach under the well known noncommital rubric of post-modernism began revisiting everything from the Roman Empire to Art Deco to create often amusing and cleverly wrought but ultimately trivial amalgams in architecture and design – perhaps the whole point: Each style is famous for 15 minutes, and is then junked or re-cycled.

Ettore Sottsass managed to bite into the past and still keep his tongue in his cheek. One of his pieces in the Met show took on the aspect of the "modern" style that was all sharp angles and zigzag lines, meant in its time to evoke the glamour and speed of snazzy cars, flashing chrome, and streamlined trains. (The style in itself was a transliterated inheritance from the early 20th century Italian Futurists.) Sottsass's recollection of the twenties and thirties idiom was a silver fruit platter (1982) resting on a base of positively frenetic zig-zagging logs.

Post-modernism in the exhibition was represented through works mostly by architects. Mario Bellini, a second-generation Milan-based architect was represented by a silver-plated coffee server set down amidst a circle of small rose quartz columns (1980). Michael Graves, the American architect, had a coffee set (1980-83) that incorporates many of the stylistic characterisitcs of the twenties – pronounced fluting and comma-shaped handles, and embellishments that include ivory (mock), Bakelite (real), and blue laquer instead of lapis lazuli. It is reminiscent of Puiforcat at his earliest, fanciest stage.

Jean Puiforcat
Covered Bowl, 1930–40
silver and silver-gilt
9⅞" h.
Purchase Edgar Kaufmann, Jr.,
Gift, 1972

In this writer's opinion Post-modernism will probably end up as a blip on the screen of the future, a sorting-out of the past before the real work – or play – begins. What will probably evolve (in fact is already evolving) comes out of an interest in keeping the less-is-more economy of design (the old modernism) but combining it with a new sense of individuality. Signs suggest that we will be seeing design shaped by non-linear thinking, design involving expressivism and a telling use of materials influenced both by sculpture and modern studio craft.

Harry Bertoia
Chair, 1952
steel, plastic, rubber
Gift of Barry Friedman and
Patricia Pastor, 1984

Sinya Okayama and Alessandro Mendini
Vase, 1986
stainless steel
Manufacturer: Daichi Steel Company
Gift of Gallery 91/Daichi Co., Ltd., 1988

In the last part of the show, four chairs along with pieces by a silversmith and an ironworker-sculptor, foretold much of the upcoming story. These works use lyrical, perceptual, or gestural compressions of the way the world is seen and felt, as well as the way energy is translated into form.

Japanese designer Shiro Kuramata captured an ephemeral quality through a mundane object, a club chair, *How High the Moon*, 1986. If it had been wood frame and upholstery the piece would have been an ordinary bulky armchair. Instead, from tip to toe in airy and shimmering steel mesh, the full-size chair seems to float above the floor, the essence of moonlight.[5]

Implied narrative, or even poetry, is suggested by Terence Main's bronze "frond" chair (1991), one of nine variations (although furniture in bronze does seem to call up the Roman Empire just before it fell).

James Cole's *Susquehanna Bend*, 1991 is a patinated brass armchair that is an abstract riverscape – more felt than seen – at the same moment that it is a real chair.

Israel-born architect and designer Ron Arad, now living in London, was represented by *Big Easy, Volume 2*, 1989, an armchair of mild steel with an easy slouch that is pure body language. Its "decoration" is in its lines emphasized by the very visible welding flux at the seams. This large steel object is like a drawing in the way it suggests gesture and how it would feel to sit in a squooshy armchair that embraces the body and makes the sitter feel protected, relaxed, and a little off-center. Arad's chair so attracted viewers during the show that every time the guards' backs were turned someone was running their hands over the sensual surface. This seems an especially understandable response as the chair is so strongly gestural in its visual nature.

The Korean-American silversmith Chunghi Choo was represented by a small centerpiece in plated silver and Plexiglas® (1979). The swooping, thrusting handle is, for all its symmetry, like free-hand calligraphy. A brush and a gesture of the wrist could easily produce this sweeping flowing line frozen in space. It is interesting to compare this piece with the Ashbee porringer: the initial daring impetus seems the same in both, but where Ashbee's handles return to the base and come to rest, this contemporary work seems to move forever outward into space.

Equally gestural is a large brass push plate (for the door of a restaurant) by ironsmith and sculptor Albert Paley. The large, curving bronze piece (1981) seems the closest thing to French or Belgian Art Nouveau in the show. Yet it really belongs to the present. The nature of the abstract composition dictated partly by its function as well as its implication of swinging movement, is not turn-of-the-century. The direction and relation of the lines and spaces – the rhythm of the work – belongs to our time.

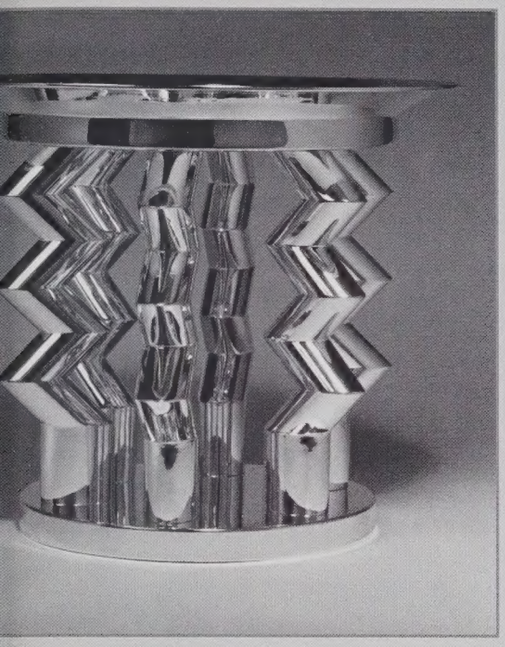
Finally there was also one very unusual collaboration in the show in which the spirit if not the letter of what is to come seemed predicted.

A stainless steel vase (1986) by Alessandro Mendini, a Milan-based designer and writer, and Sinya Okayama, a Japanese designer, is the ultimate in the gestural. The piece, so complex and exacting in its multiple surfaces that it had to be handmade, changes in appearance from every angle. From one perspective it appears to be a cylindrical vase with a sweeping backplate to which three graduated, torpedo-shaped fins are attached. When turned 180 degress, the entire vase is one long sweep of mirror-finish stainless steel.

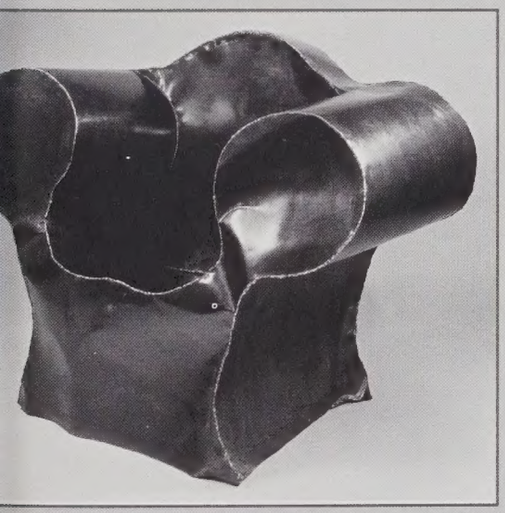
The piece is a *tour-de-force* of cooperative design. As a kind of game, Mendini suggested that he and Okayama design six functional objects. Mendini would draw one-half of each piece and send the drawings to the Japanese designer in Osaka who would complete it in any way he wished. Amusingly, Mendini apparently drew only the disembodied fins of the vase; the body of the piece was then up to Okayama.

Mendini's proposal for this collaboration suggests an interesting future for metalwork and design:

"Our work as European and Oriental designers who design neo-modern furniture is, I believe, a very difficult kind of work... full of responsibilities toward the public, towards architects and towards ourselves.... Shall we, for once, treat our design as a game?... Do you agree then, if I send you the sketches for half a stool, half a vase, half a coffee-table, half a coat-hanger, and half a storage unit? It's up to to you to 'complete' them... perhaps they are actually 'serious' games?... why don't we try making the six pieces only and entirely, in polished stainless steel, as if they were virtual, as if their existence were the fruit of their surroundings, the simple reflection of other things, furniture, people.... Are you willing?"



Ettore Sottsass
Murmansk, Fruit Bowl, 1982
silver
11⅞" h.
Gift of Ronald S. Kane, 1992



Ron Arad
Big Easy, Volume 2, Armchair, 1991
mild steel
Gift of Loretta Michaelcheck, 1991

Lisa Hamel is a critic and writer on jewlery and metals who lives in New York.

Notes

1. Jewelry, except for two or three token pieces, was not included in this exhibition for several reasons. Among them was the fact that the development of modernism in jewelry follows a rather different path and time line than that of the rest of metalwork. There were curatorial reasons as well: in an exhibition that includes furniture and architectural elements, as well as decorative objects and serving ware, jewelry proves especially difficult to exhibit.

2. As the modernism in metalwork exhibiton was meant to be illustrative rather than catergorical, inevitably some notable designers and craftsmen were not included. For example, while the British Arts and Crafts movment was represented, there were no Americans, like Dirk Van Erp and Elizabeth Eaton Burton, both of whom worked in copper in the first decades of the century (no Arts and Crafts movement Americans, that is unless Frank Lloyd Wright can be considered an illustrious first cousin). But then, the British movment had international ramifications; the somewhat later American one was regional and local. The German designer Peter Behrens is represented in the show, but there is nothing of Richard Riemerschmid who is often mentioned in the same breath – the two are characterized as the first mass production industrial designers. There is also nothing from Christopher Dresser, often called the very first industrial designer. However, that may be because the 19th century British writer, collector, and botanist was too far ahead of his time for the show's starting date of the early eighteen-nineties. And while there was a piece from the French ironworker Edgar Brandt there was nothing from Marianne Brandt, who taught at the Bauhaus in the nineteen-twenties and made metal objects that were pure geometry.

3. Just after World War II, summer workshops which spread knowledge of modern Scandanavian styles and techniques were organized by the American silversmith Margret Craver, who had trained abroad. Many of these workshop participants became both university metalwork teachers and some of the countries leading studio silversmiths.

4. The Bauhaus in Germany as well as other centers and countries made a special contribution to the United States in the twenties and thirties in the form of talented émigrés who were fleeing from an increasingly troubled Europe. The work of a number of these designers was displayed among the silver tea services and other decorative objects. These included Peter Müller-Monk and Walter von Nessen from Germany, and Hungarian born Marcel Breuer and Ilonka Karasz.

5. Stewart Johnson noted that "like the Finns earlier in this century, the Japanese weren't really encumbered with a decorative arts design tradition in this area. So in the one case, when Alvar Aalto came along, there was that freedom. The Japanese have freedom in metal furniture; they can play rather than imitate the West."

R. Craig Miller, speaking of the Japanese in *Modern Design in the Metropolitan Museum of Art: 1890 – 1990*, (Metropolitan Museum of Art, Harry N. Abrams), wrote: "During the nineteen-eighties Milan was challenged by an emerging generation of Japanese designers, many of whom had worked at one time in Milan. These designers have continued the minimal aesthetic of later Modernism in a refined fusion of Eastern and Western motifs, most notably in the treatment of the Western chair as an abstract sculptural form."

All photographs are courtesy of The Metropolitan Museum of Art

In the Realm of the Spirits

TEXT: ENID KAPLAN

For eight months from the fall of 1991 to the summer of 1992, I took a journey with my husband, Jordan Deitcher, through some of the most remote areas of Thailand, Malaysia and Indonesia. We were researching the arts, cultures and healing traditions of tribal peoples with a sponsorship from the Musium Nacional di Indonesia in Jakarta. Traveling primarily without guides and developing a reasonable capability with the language enabled us to explore some of the less accessible areas and to have an open, direct interaction with the people we met.

South East Asia is one of the most extraordinary parts of the world. Breathtakingly lush landscapes, a wide range of exotic mystical cultures, powerful contemporary artwork, and fantastic body adornment, ranging from tattoos and piercings to elaborate headdresses, masks, and jewelry are just some of the wonders it holds.

The most profound impact of this trip came from spending an extended period of time amongst diverse peoples so strongly connected to the realms of the spirit. Both in remote tribal villages as well as in the large modern cities, people see no separation between the real and the spirit worlds; the cosmos represents one whole held in equilibrium by forces working in harmony. The spirit world is differentiated only by the fact that it is usually unseen. It is the artists in these cultures who bridge the two worlds by making the invisible world visible.

It is in their capacity as visionaries and healers that the artists have the highly respected, powerful and vital role of maintaining societal survival. Seeing their art and studying the thinking behind it inspired me to reconsider my own role as an artist in this society, particularly as a creator of intimate objects for the body.

Presented primarily through journal excerpts this article will focus on the culture, body decoration, and sacred objects of tribal peoples we visited in Northern Thailand, Malaysian Borneo and Irian Jaya, New Guinea. My intention in sharing this material is to inspire additional approaches to art-making and body adornment with respect to its form, content, and significance.

Penan "Dragon Dog Eyes"

TOP LEFT
Kenyah Warrior's Headress, Borneo
Beadwork, dyed goat hair, hornbill feathers
Collection of the Artist
Photo by Bill Goodin

BOTTOM LEFT
Dayak Objects, Borneo
Medicine Box, carved wood
Baby Carrier, Kenyah, beaded
Tun, Tun, (used a part of an animal trap)
carved ironwood
Photo by Bill Goodin

ABOVE
Asmat Warriors in Canoes
Photo Alida Latham
Artist with Dani Warrior
Baliem Valley
Photo by Alida Latham

OCTOBER 29, BANGKOK

We arrived late last night after about twenty eight hours of travel. A bombardment of the senses: overwhelming traffic, street vendors selling marvelous strange looking foods: colored chilis, fishes, exotic fruits and brightly colored flowers. Whiny Thai music blasts from speakers on the streets. Yet amidst all this chaos, a meditative stillness and spirituality hovers over everything, placing it all in perspective.

Thai Buddhists say, *"Mai pen rai"* (It doesn't matter anyway): all is change – nothing stays, even happiness, always moving and circulating, like the river. Buddhist temples seem like futuristic space ships, with tall spiraling towers. Barefoot monks in orange robes holding gray umbrellas, file by, asking for alms. Sculptures of the Buddha, some small, some enormous, in the temples and on the streets, have a grace and stillness, meditative but uplifting.

"Spirit houses" are miniature houses up on stilts, often augmented with little people and furniture inside, and always with places for daily offerings of incense, rice, and flowers. They are everywhere – in front of restaurants, stores, all houses and even gas stations. The spirit house must be more beautiful than your own home or establishment so that the evil spirits will want to dwell there instead of bothering you in yours.

In certain markets, such as near the temple Wat Mahatat by the Grand Palace, vendors sell special amulets, spread out on tables. Magazines announcing ceremonial "awakenings" and the availability of specific and particularly potent amulets are widely displayed. Believed to empower their wearers and to offer protection from bad luck or bodily harm, amulets are owned by most Thais. They are usually stone carvings or ceramic castings of the Buddha in reclining, standing or sitting positions, various goddesses, and penises for potency.

An amulet's power is "awakened" or released by receiving a blessing from an enlightened monk, who often is its actual maker. Certain monks are renowned for their holiness and the magical powers which they achieve in a deep meditative trance called *"jhana"*. During *jhana,* the monks' powers are psychically transferred to the amulet. The actual awakening of the amulet is accomplished when the monk sprinkles it with holy water while reciting certain prayers. This may also be accompanied by an elaborate ceremony in the main hall of the temple involving several hours of chanting and meditating.

To preserve the amulet's potency certain customs must be observed: while sleeping, they must be placed at the head of the bed or in a shrine. When having sex, they must be removed, and when going to the toilet, they are hung down the back or placed in the mouth.

The tattoo is the ultimate amulet because it can never be lost or stolen. Until about fifty years ago, a woman from North or North Eastern Thailand would not consider marrying a man who did not have the full "pants tattoo". These are dense designs which extend from the navel to the knees. Like amulets, tattoos also have to be "awakened" by a tattoo master with knowledge of verses of power. During the tattoo process, the master selects the "heart" of the tattoo's design – the place where the magical powers will reside.

NOVEMBER 24

We had an incredible day, hitching a ride with a Hungarian couple along winding roads and hairpin turns to breathtaking heights of gorgeous scenery. Finally we arrived at an Akah village and entered through their spirit gate, the base of which was carved with crude wooden figures displaying sexual organs. They are placed there to scare away the bad spirits who dislike material wealth and sexuality.

The Akah people live in simple woven thatched houses and wear beautiful, brightly colored appliquéed costumes decorated with silver domes and coins, beads and dyed fur. The most ornate part of the woman's daily outfit, is her hat, bedecked with beads, tooled sheet silver or aluminum, domed metal discs and coins, and the wings of iridescent green beetles. The people were friendly but shy and very grateful for the antiseptic cream we provided for a crying little boy with a badly infected eye.

Kayan Hand Tattoo

Amulets, Thailand

TOP LEFT
Buddha Protecting Baby

TOP RIGHT
Snake Goddess

BOTTOM LEFT
Standing Buddha

BOTTOM RIGHT
Standing Buddha

All figures ceramic and bronze
Photos by Enid Kaplan

DECEMBER 10, MAE HONG SON

We stayed all day and overnight with the Karieng from Burma. The women coil heavy-gauge round brass wire around both their necks and their legs from the ankles to their knees, as a sign of elegance and beauty. Girls start to wear the coils at around age five and have until the age of twenty to decide if they wish to abandon the tradition. After this age their neck muscles will be too weak to be self-supporting, and removal of the coils will suffocate them. We are told that this is a very effective punishment for adultery. It is odd and fascinating to see these quite beautiful, yet completely otherworldly women, with their giraffe like necks that glow in the candlelight.

Iban Rosette Spiral

JANUARY 6, KUALA, LAMPUR, MALAYSIA

We saw an incredible exhibition in the Musium Negara called, "Heads and Skulls in Human Culture and History" and were quite taken with the art of the Dayak peoples of Sarawak (Malaysian Borneo) with which we were not familiar. Through our Tamil friend Shanti we learn of Mother, an extraordinary psychic healer, (*bomoh* in Malay), who channels the goddess Kali. In a dramatic, candle-lit ritual involving prayers and offerings of flowers, limes, incense and a live chicken, Mother exorcised a demon from my husband which, she claimed, had been ruining his life and keeping him from success and happiness.

She told him that the demon entered him twenty-five years ago at the death of someone who loved and cared for him. She gave us both silver *tayathe* which are rounded cylindrical amulets that she filled with jasmine buds, red powder, and strips of thin copper on which she had written our names and prayers. We realized later with a jolt that the day we saw her was exactly the twenty fifth anniversary of the death of Jordan's grandmother, who used to say to him *"Kain eine horah":* Yiddish for,"No evil eye". I can say now, two years later, that his life continues to improve.

JANUARY 27, 1992

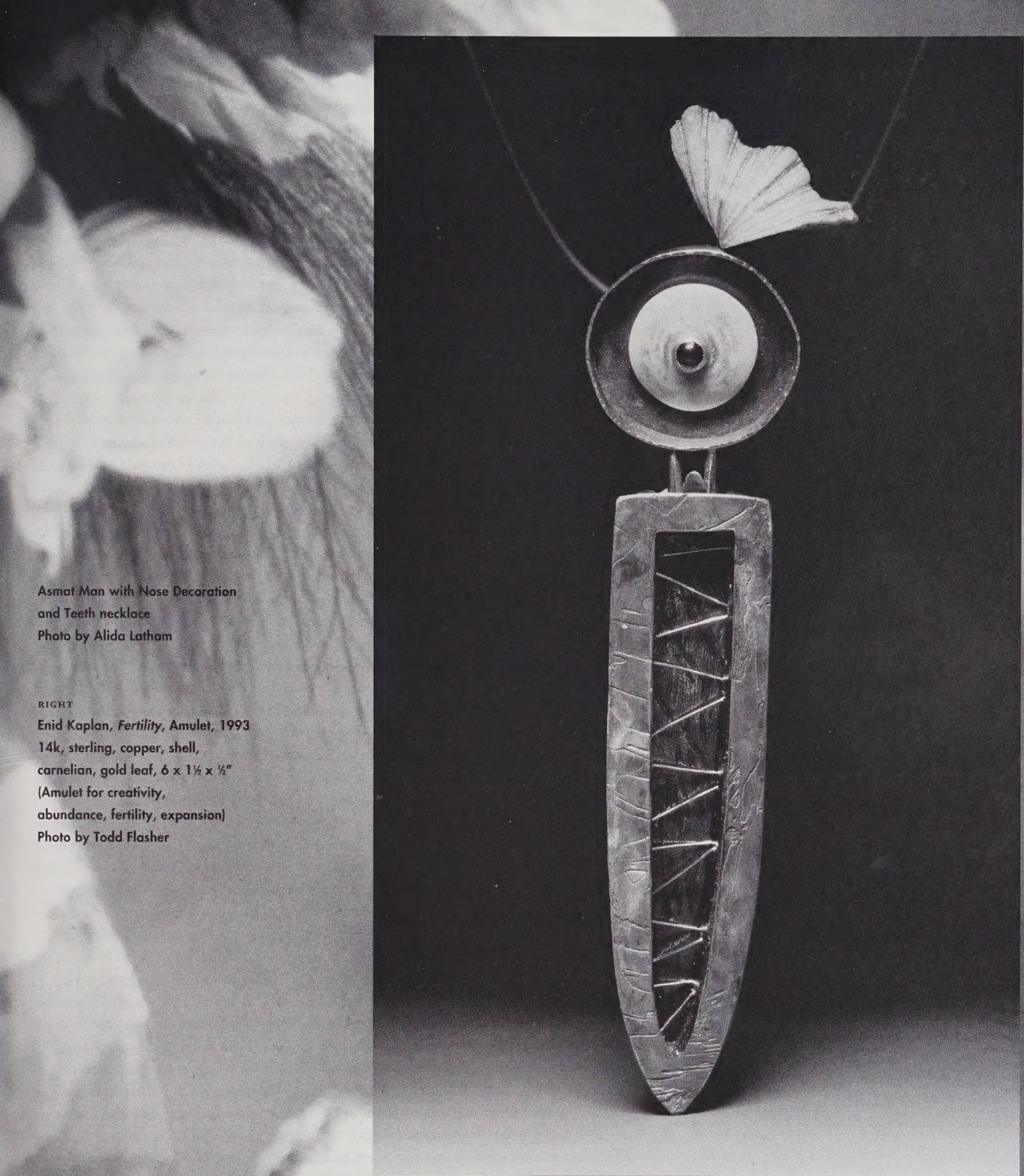
We are in the heart of Borneo, the world's third largest island, heading up the Baram River to visit a Kenyah Longhouse. (The Dayak of Sarawak include a range of tribes including the Kenyah, Kayan, Kelabit, Bidayu, Iban and Penan peoples.) On either side is very dense jungle as far as the eye can see; lush with endless varieties of ferns and palms as well as many tall trees intercepted by dark vines. We pass many longhouses, perched high up on stilts, close to the banks of the river. These are large structures forty to fifty feet wide and up to five hundred feet long, separated into individual apartments for each family and fronted by a long, common verandah.

We come bearing gifts such as liquor, canned goods, sarongs, and cigarettes for the head man, the *Tuai Rumah.* Hopefully, following the customary Kenyah hospitality we have been told to expect, he will offer us food and shelter in the longhouse. We have no idea what awaits us, and we hurriedly run through our Bahasa Malay vocabulary so we are able to communicate the basics.

The modern world has certainly visited here and sits alongside the traditional in sharp juxtaposition. The boat we are on is a Chinese-owned, streamlined, super power boat which carries about fifty people upriver at around forty mph. While traveling in the air-conditioned cabin, we are entertained by violent Kung-fu videos, showing all sorts of brutality and rape. The Dayak travelers, elegantly dressed in their traditional sarongs, with dense tattoos and extended earlobes (intentionally stretched by heavy brass earrings), sit mesmerized. One wonders what they make of all this. Then again, it wasn't so long ago that all the Dayak tribes were fierce headhunters. This was outlawed by the beloved British Rajah Brooke in the nineteenth century. During the battles of World War II, the Dayaks were permitted, much to their delight, to take the heads of Japanese invaders.

In a number of the longhouses we've visited, clusters of smoked skulls hang from rafters. The ultimate power object, a skull ensures prosperity and good harvests and restores tribal harmony after disturbances such as the death of a chief, failed crops, or an epidemic. From a young age the boys were taught that they would not reach manhood until they had brought home a severed head. Only upon fulfilling this rite of passage were they entitled to take a wife and to partake in the tribal decison making processes. This act of headtaking was permanently acknowledged by an elaborate throat tattoo.

The Iban men tattoo their torsos, shoulders, thighs, and arms with images of abstract dragons, whirling spirals and rosettes. In the Kenyah and Kayan tribes the women are the ones to receive tattoos, covering the hands and lower arms and the feet and lower legs with intricate scrolls, dragons, and spirit faces. Like the Thai tattoos, the designs are magical protective devices to ward off evil.



Asmat Man with Nose Decoration
and Teeth necklace
Photo by Alida Latham

RIGHT
Enid Kaplan, *Fertility*, Amulet, 1993
14k, sterling, copper, shell,
carnelian, gold leaf, 6 x 1½ x ½"
(Amulet for creativity,
abundance, fertility, expansion)
Photo by Todd Flasher

The tattooing is done on the open verandah in front of the longhouse. The male tattoo masters first draw the designs, allowing themselves to be inwardly guided to create an appropriately empowering image. Since it is taboo for men to draw blood except in anger, the actual tattoo process is done by a woman. A thorn or needle attached to a handle is gently and repeatedly beaten with a mallet pressing a mixture of soot, pigfat, and sugarcane under the skin.

Taking between six and eight hours, the painful tattoo process is relieved by chewing betel. In harmony with their belief that all things in the next world are reversed, they aim for the darkest possible tattoos because ultimately these marks will shine brightly in the dark and assist the spirit of the deceased man or woman in finding its way.

Dayak men and women also undergo piercings. The male warriors wear a panther or tiger fang in a hole pierced in the upper ear pavilion. The Kenyah, Kayan, and Penan women and the Kelabit men wear very heavy brass earrings to extend the length of the pierced earlobes to well below the shoulders, which has traditionally been considered a sign of beauty. Other ceremonial adornment worn to demonstrate wealth, includes silver cuffs, large repoussed belt buckles, elaborate multi-tiered headdresses, earrings, and thick coiled fiber waistbands threaded with silver rings. Most of the more recent Dayak metalwork is created by Chinese jewelers.

Body and facial hair is considered unattractive so eyebrows, beards and eyelashes are shaved or plucked. Teeth filing is also practiced, as in Bali. Teeth are either filed level or to sharp points using stones. Occasionally holes are drilled in teeth and filled with brass studs or capped in copper or gold.

Kenyah Design:
Dragons with Interlocked Jaws

JANUARY 29

We are at Long San, further up the Baram River. The *Tuai Rumah's* house, where we are staying, has beautiful painted walls with wooden openwork designs of hornbills and faces with radiating spirals – a tree of life with all its interconnections and pulsing energy. I am sitting out on the verandah facing a Borneo jungle of densely covered mountains and palms. It looks like an intense tropical storm is about to begin.

We learn that beads, once traded as currency, are also highly valued because they house protective spirits. On the walls are large flat circular beaded hats with figures and spiral designs. The most prevalent is Aping, the Tree of Life, depicted as a sunlike face. Around the room are a few magnificent beaded ceremonial hats with patterns of striped goat's hair and hornbill feathers. Also I see baby carriers with woven beaded surfaces sewn onto carved wood and leather structures and decorated with old coins and tiger teeth. The teeth serve as protective amulets to keep the baby from any danger. I love the way they combine such a range of materials so elegantly and harmoniously.

A number of travelers we've encountered from the States and Europe, most in their early twenties, have piercings in exotic parts of their bodies and elaborate tattoos, many of which are based on Dayak spiraling imagery. They were excited to spend time amongst the tribes who had inspired their body decoration. I wonder what the effect of meeting these young Westerners will have on the Dayak young who have abandoned the tattooing and piercing in a desire to be modern.

FEBRUARY 9, LONG ANTAWAU

We arrived last night, after about four hours of travel past the last stop of the powerboat. A flock of exhuberant children were waiting at the river's edge. This is the most wonderful longhouse so far and has an entirely different feeling. These Iban, who seem to have been far more successful in integrating the old with the new, are very energetic, highly spirited people. We are touched by the mutual support within the entire community, young and old, so dramatically different from what we saw with the Kenyah.

After a surprisingly good dinner of ginger chicken and jungle ferns, I am delighted to see how everyone sits on the longhouse verandah engaged in some form of artistic activity. Many looms are set up, and both young and old women are weaving, dying, and spinning the fibers for the ikats.

The Iban women are known for their remarkable hand-dyed ikats, called *"puas"*, which depict headhunting scenes, with stylized animal, bird, human, and spirit images. On an equal status with the men's hunting, the weaving of the *puas* is referred to as the "Women's Warpath". Because of the high skill involved in this intricate work, a master weaver brings as much prestige to her family as does a famed warrior. The women must have special dreams before they can become weavers. After this they are trained for years by the master weavers to gradually take on more and more complex imagery.

In the headhunting days, the Iban were the fiercest and most feared Dayak tribe in all Borneo. In those days, the *puas* held the honored position of receiving the sacred severed heads. They were, and still are, used in ceremonies and in rituals of birth and death.

Others around us are bead weaving or splitting bamboo strips and weaving large three foot tall baskets to carry rice back from the fields. Men, heavily tattooed on their torsos, throats, and thighs, sit and chat while mending their fishing nets and drinking *tuak,* the local rice wine, which is flavored with ginger and wonderfully potent. We, of course are, "forced" to partake, and our glasses are continually refilled as we assume our role of the local entertainment for the next few days.

Dream revelations are a vital part of Iban life and must precede all important decisions. During our stay, we witnessed an elaborate, lengthy ritual to purge the village of the evil spirits released by a villager's bad dream. The twenty-four hour long ceremony involved the ritual slaughter of some chickens, the eating of special foods and the chanting of the village bards for over twelve hours. The bards, highly learned and honored elders, chant prayers and recite stories of the village's history while circling pillars of wood covered with *puas* placed in the center of the longhouse verandah.

Mindun, our host's mother, took a fancy to us and honored us with gifts of glass-beaded birth bracelets which provide protection from birth until death. With these we were "reborn" with new Iban names: mine, Dian Sapat, and Jordan's, Binyawai. By the time we were leaving the next day, the entire village was calling us by our new Iban names. I was truly sad to leave, yet eager for quiet time to absorb the intensity of all we had witnessed of these remarkable people.

Penan "Dragon Dog Eyes"

JUNE 3, 1992, WAMENA, ON FLIGHT TO IRIAN JAYA, NEW GUINEA

Irian Jaya, the Indonesian half of New Guinea, the world's second largest island, lies below us, dense and impenetrable. From above, one can understand why this part of the world has remained so cut off from the rest of the planet. Thick brush covers most of the island which includes a thousand square miles of jungle, swampland, and extensive areas of high craggy snow-capped mountains. Because travel is so difficult and only possible via missionary aircraft or small boats, there are still "undiscovered tribes" here, and an estimated three hundred different languages.

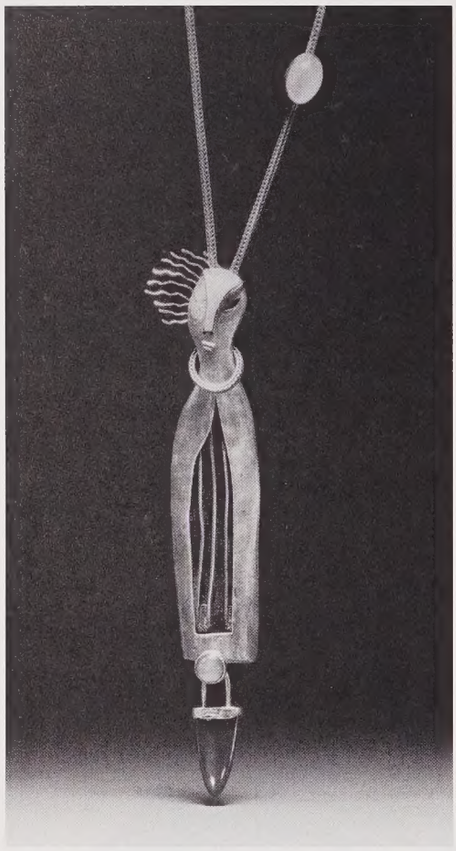
LATER

Right at the airport we were greeted by men with painted bodies, naked except for marvelous feather hats, armbands and penis gourds, called *"kotekas"*, made from the outer rinds of an elongated pumpkin-like gourd. Some people wear tee-shirts and western clothes, so there is a strange clash of centuries.

This afternoon was a political rally. Parading in circles on a big field were running, dancing, jumping, and chanting Dani and Lani warriors, bedecked with elaborate war headdresses of cus-cus fur and dramatic feathers of such birds as the cassowary, the white egret, and the colorful parrot. They wear necklaces of boar's tusks, fiber, seeds, and cowry, snail, and baler shells, which look like large white spoons; armbands of woven fibers; *kotekas* tied around their waists and under their scrotums. Their bodies are painted with mixtures of soot and pig fat, or colored clays.

The women, who also paint their bodies, are topless and wear grass skirts and *noken,* large crocheted bark string bags that hang down their backs supported by a strap around their foreheads. These are used to carry sweet potatoes, babies, piglets, and tools, to warm their shoulders and to protect their backs from ghosts.

Both men and women regard body hair, aside from the ringbeard and beehive hairdos of the men, as repulsive. Each day they diligently remove excess hair with tweezers made of araucaria twigs. These people are animists and are very wary of ghosts and bad spirits, who must be appeased periodically with offerings of sacred pig meat. Body adornment, usually created by the men, is used for displays of wealth, power, and splendor, as well as to offer protection from evil spirits.



Enid Kaplan, *Traveler*, Amulet, 1993
14k, oxidized silver, moonstones,
carnelian, 6 x 1 x ½"
(Amulet for strength, balance, independence)

JUNE 7

We are trekking for six days in the magnificent Baliem highlands. The scenery is spectacular – lush mountains, waterfalls, rushing rivers, and rich hills carved up by farming, dotted with round thatched houses which are surrounded by palms and reddish purple shrubs. We are in Lani country, a different tribe distinguished by thicker penis gourds tied to their bodies with big red sashes, in which they store tobacco and money.

Along our path we encounter fierce looking warriors with boar's tusks extending from their nostrils ,who touch our hands and greet us with a gentle,"Waaah". Passing riverbeds, they stop and scoop out ochre to decorate their bodies, sometimes adding leaves or flowers to their "everyday" feathered headdresses.

Suddenly, flocks of children surround us, singing gentle and sweet Lani songs, holding our hands, carrying our bags, and aiding those of us terrified to cross the fragile, swaying bamboo and vine bridges that traverse the thundering rivers below. Arriving in the villages we are surrounded with curious, giggling onlookers who gingerly touch our white faces and smooth hair and peer into the video camera. At night we stay in a village house and provide local entertainment by answering questions, bathing in rivers and initiating songs and dances where we share our worlds and transcend our differences.

JUNE 9

We are in a small Cessna on a missionary flight to the swamplands of Senggo in the south. From there we will arrange a boat to take us to the smaller rivers off the Arafura Sea, where we will visit various tribes of Asmat cannibals whose extraordinary and powerful carvings I have seen and admired for years in the Rockefeller wing at the Metropolitan Museum in New York.

This is precisely the area from which the young Michael Rockefeller mysteriously disappeared in 1961 while collecting magnificent carvings for the Museum of Primitive Art. The Asmat world is richly inhabited by spirits. Carvings are given names of former ancestors and are thought to take on their powers. These ancestral spirits require fulfillment of obligations, especially retaliation for death. In turn, they will benefit the living by maintaining harmony in villagers' relations, sufficient food supply, protecting against natural disaster and disease, and ensuring procreation. This fulfillment is achieved through specific ceremonies, offerings, and the creation of carved objects in the form of drums, sculptures, spears, oars, and shields.

The Asmat believe that no death is natural and this informs much of their artwork. When it occurs, even from disease or old age, a shaman is called upon to determine who has caused the death and who, therefore, must be chosen for vengeance. In preparation for retribution, a tall *bis* pole will be carved from a mangrove tree, sometimes twenty feet tall, depicting the dead person and his family, along with abstracted animals and snakes. The *bis* pole will house the dead person's spirit until another life has been taken.

Although all Asmat men are adept at basic wood carving, certain ones are renowned for their mastery. These carvers are commissioned to make various objects for other tribesmen, during which time they and their families will be well fed by the commissioner. Master carvers are highly respected and are encouraged to take as long time as necessary to create a powerful work.

JUNE 12

We have been traveling in a large dugout with two boatmen for days. We turned a corner down a smaller stream and arrived at the village of Atjambut and the entire village came to the the river banks to greet us. Almost immediately the men started to heat up their lizard skinned carved drums to ready them for playing. We asked if they had many tourists. "Yes, many", was the reply. And when were the last ones there? "Oh, ten years before."

A group of about five men in a circle started beating away on their drums and singing a sort of eerie moaning chant. The men and women ripped off their shredded tee-shirts, (imposed by the missionaries), applied paint to their bodies, stuck huge spiraled shells through their noses, and started to wildly dance in front of the *Jeu*, or men's house. After about a half an hour of deliberating about proper etiquette, a lawyer, travel companion, Bruce, who loves to dance, and I decide to jump in, but in different areas as the sexes dance separately.

The natives shrieked with delight and quickly rushed to decorate us with paint, grass skirts and a cus-cus fur headdress decorated with red seeds and white feathers. Fortunately, we have this documented on film to show our grandchildren because I did not quite believe this was happening. After a couple of hours of this, I was exhausted, but the nonverbal exchange I had with the women with whom I danced left us smiling and hugging.

The activity continued inside the *Jeu,* a long open thatched building on stilts with a fragile floor of loosely connected branches. Here the men hang out away from wives and children. They sleep, chant, tell stories, carve and plan wars. Asmat men are bisexual, and their most important, sacred bond is with their *mbai,* a soulmate from childhood with whom they share their first sexual experiences. Later in life when they have wives, a man will share his wife with his *mbai* to further strengthen the bond of trust.

The dancing and chanting continued from about three in the afternoon until six the next morning. Sometimes the dancing stopped and there was more singing, punctuated by loud moans and yelps. We went about our business, cooking our dinner, pitching our mosquito net tents, and futilely attempting to sleep. By about three or four AM we whispered across to our Western comrades what had been on all of our minds for quite a while, "Maybe there is something going on we should know about ?" Jordan reassured us with his practical philosophy, "When your number's up, your number's up".

We survived the night and left early the next day. Before our departure, Onep, the woman with whom I had danced, presented me with a feathered bark bag. I, in turn, gave her one of my earrings in sterling and niobium which looked quite dramatic with her dark skin, dog's teeth necklace, and striking white shell nosepiece.

JUNE 13, BIWAR LAUT

As we enter this village, known for its excellent carving, we pass docked dugouts with beautifully carved prows. After exploring the village we are invited into the *Jeu* where an array of carved oars, spears, dog's and boar's teeth necklaces, woven arm bands, carved shell nosepieces, shields, and powerful figurative sculptures are spread before us.

Not as elaborate as that of the tribes in the Baliem Valley, the Asmat body adornment consists of large spiraled shells or carved pig-bones nosepieces worn through pierced septums, dog and boar teeth necklaces, cus-cus fur hats with feathers and red seeds, woven fiber armbands into which are inserted *sjurus,* sharp daggers made from the legbone and long black whisks of the dangerous, ostrich-like cassowary bird, and armlets of two boar's tusks with hanging cassowary feathers which are worn to indicate the taking of a head. This, along with a pig's teeth necklace I purchased in Senggo, is surprisingly comfortable and well fitted to the body.

JULY 22, JAKARTA

As we cross over the line to immigration I comment to Jordan that the next airport we arrive in will be Narita, Tokyo and that I will miss hearing and speaking Indonesian. In the middle of the word, "Indonesian", the amulet from Mother, that I have not removed the entire trip, literally flies off my neck.

Since returning and absorbing the profound effects of this trip, the manner in which I approach my work and my teaching has changed dramatically, focusing far more on the healing and spiritual aspects of my artistic process. "Amulet", I discovered, comes from the Latin, "medicine". Researching the historic and international folklore of amulets and talismans, I feel a connection to the historic role of jewelers as makers of healing objects for the body. This is informing and inspiring a new direction in my images.

In his book, "Awakening the Artist Within", Peter London writes,

"An image, a dance step, a song may function from time to time as entertainment, but the root and full practice of the arts lies in the recognition that art is power, an instrument of communion within the self and all that is important, all that is sacred. Seen in this capacity, the making of artwork can be a powerful and transformational vehicle for personal and collective transformation."

Enid Kaplan is a jeweler, lecturer, teacher, and traveler residing in New York City.
She offers special thanks to Meryl Shapero and Jordan Deitcher.
Alida Latham is a photographer, lecturer, traveler, and metalsmith residing in Seattle.

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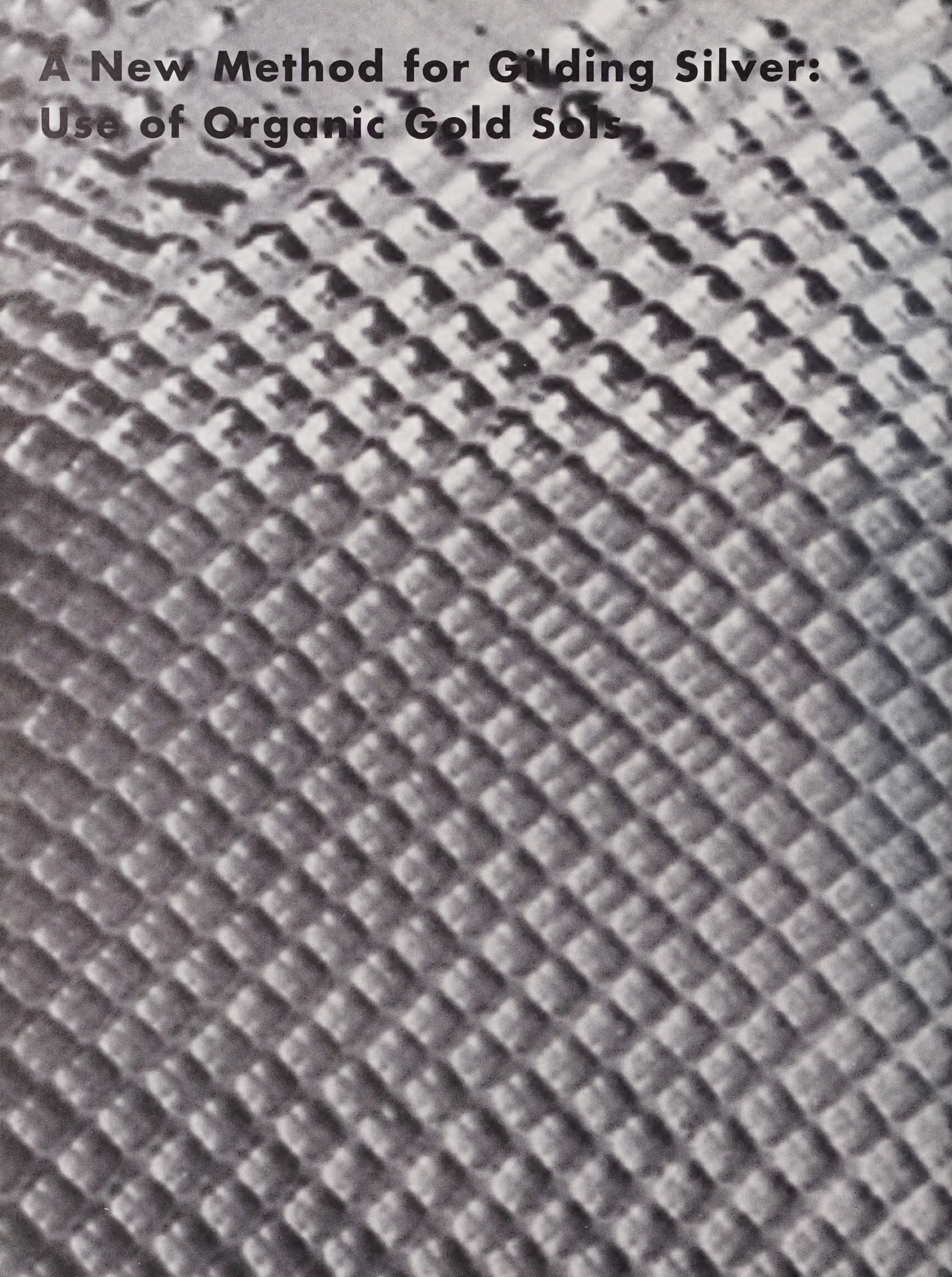
Men's "Eye of the Dragon Dog" Design

A New Method for Gilding Silver: Use of Organic Gold Sols



Introduction

A variety of methods for gilding silver surfaces have been used in the past.[1] They have been more or less useful, popular or economical, and more or less simple in technique and skill required for their employment. They include historically old methods such as the application of gold foil, fire gilding with mercury-gold amalgam, and water gilding of gold ions by an electrochemical process of ion exchange, in chemical laboratories, metal-mirror plating of glass by gold or platinum (especially the latter), by painting with organic solutions of metal salts and then flaming the surface, is an old established technique. By far the most universal process now employed is electrochemical plating – a technique that has been in active use in industry for one hundred and fifty years.

TEXT:
B. Seymour Rabinovitch
Roger H. Horner
Kenneth J. Klabunde
Paul Hooker

We wish to describe still another method. The technique employs a colloidal suspension of gold (called a sol) in a volatile organic solvent[2]. The process involves spray application of the sol to the metal surface with deposition of gold particles to form a coherent deposit. The color may vary from light lemon to darker yellow, depending on the thickness of the deposit.

All of the above methods have their particular advantages, even if only for some specialized context. Indeed, burnishing of gold foil onto silver surfaces seems to be experiencing some renewed advocacy and interest.[3] Every method involves the acquisition of some experience and familiarity for its most fruitful employment.

This is true of even the most universal method, electroplating. Depending on the voltage, solvent strength, colloidal addend, and electric current density, not all deposits appear as bright adherent coatings, and experience is a desideratum even here. But a graver difficulty sometimes arises to frustrate utilization of this powerful technique in small studios. Namely, the electrolytic solutions usually contain cyanide ions and there may be a hazard in their storage, utilization and disposal - mitigated somewhat in small scale applications that utilize an electrobrush. As is well known, a grave health risk of mercury poisoning and pollution has long led to the abandonment of fire gilding by other than very specialist establishments.

The technique described here could lend itself to employment by small shops for gilding small areas, whether plane surfaces, certain jewelry, salt cup and small goblet interiors, or the like. No universality akin to the electroplating method is claimed – only that a method is presented that may offer some advantage for some workers in some applications. It is made possible by the development by Klabunde and coworkers of a method for producing stable metal organic sols, i.e., stable colloidal suspensions of minute metal particles in organic solvents such as acetone, ethanol, ether, and others.[4] They have recently described deposition of gold films on a variety of materials including glass and polymers[5].

In this work, we have used gold-acetone sols that varied in concentration from 0.25% to 0.65% on a weight(g)/volume(cc) basis (w/v). The sols are cabernet colored and are stable for an indefinite period. We describe an application to the gilding of sterling surfaces. Details of a study of several experimental variables are presented and optimum conditions are provided. Although not studied, there is no reason to doubt that the method would succeed with fine silver surfaces, as well as with (crystallographically closely related) copper surfaces; and, quite likely, with brass, bronze and some other metals[5].

LEFT
Detail of gliding on a textured silver surface

Experimental

PREPARATION OF SURFACE. The surface should be free of tarnish, oxide, etc. We have used freshly buffed surfaces, both plane and figured. Not unlike the requirements for successful gilding by plating, burnishing, etc., the prepared surface must be clean and not handled manually. Methods of cleaning are not extreme. In our work, they have included detergent wash, reverse anodic electrolysis with a dilute sulfuric acid or sodium bisulfate (pickle) electrolysis solution, followed by de-ionized water washes, and steam cleaning. We found a simple mild soap wash followed by steam cleaning to be satisfactory.

AIR JET SPRAY. The sol was applied with use of an inexpensive atomizer gun (Air Brush kit #6131 from Central Pneumatic, Camarillo, CA 93011). The spray *must* be adjusted to give a fine mist and not propel droplets. Individual droplets should not be seen on the sprayed surface but rather a uniform dark matte gold deposit should build up with continued spraying. Ten cc of solution suffices to give an adequate deposit on a surface area of 20 – 30 cm^2.

TEMPERATURE. The temperature of the sprayed surface should be 130 – 160 C. We used both a hot plate and a hot air gun. Various devices may be used to assess temperature. A thermocouple, preferably, or a thermometer may be used; the latter instrument gives only a relative qualitative idea and not an accurate measure of surface temperature. The optimum temperature varies with the strength of the air spray jet which causes cooling. A temperature crayon can provide a useful and simple measuring device. But trial and error, with a modest amount of experience for a particular set-up, can also suffice. On the (too) low temperature side, the spray will tend to cause liquid pooling and the deposit will have a dark bluish coloration, with a yellowish tinge. On the (too) high temperature side, initiation of deposition and nucleation on the surface becomes more difficult. At the optimum temperature (around 150 C), a dark, matte, deep deposit is easily "written down" by the air gun with, on the low temperature side, an evanescent bluish coloration being evident.

Users will acquire experience for their own setup. We find that a lower concentration sol (0 – 25% w/v) is as satisfactory as more concentrated suspensions and, of course, intrinsically more economical.

FIXING THE GOLD FILM. The gold deposit should be fixed on the surface by raising the temperature. Solvent acetone that is incorporated in the film is largely driven off and the deposit, a dark yellowish matte color, lightens a little in color. No touching or handling of the deposit may occur prior to this stage, and should be avoided prior to buffing (below). Excessive heating at higher temperatures (above 3201 C) is precluded; it results in diffusion of the gold into the body of the silver with graying of the surface film.

BUFFING. As is sometimes required in electrolytic gilding, a gold mirror is developed by light buffing of the film with a clean wax-base rouge wheel to give a stable adherent film. Of course, too heavy buffing will thin the film.

VENTILATION. The solvent employed here, acetone, is widely used, e.g., in the home as a nail polish remover. The spraying should be done under conditions of good ventilation, open windows, absence of flames, etc., to minimize inhalation, and eliminate fire danger.

ADDITIONAL COATING. Even if the first film is imperfect, significant improvement and darkening of the deposit to a richer coloration can be obtained by repeating the procedure – cleaning, spraying and fixing – a second or more times.

Discussion and Conclusions

The phenomenon that occurs in the fixing process is chemical bonding between atoms of silver and atoms of gold at the surface, by interdiffusion that tends to bind the two layers. Also, acetone molecules that are trapped in the deposit are largely driven off from the film.

All techniques require practice and experience for the achievement of optimum satisfaction. The same is true here. We believe that the method may offer some advantage in some cases. But we confess that, from our point of view, the aspect of the work related to simple curiosity and intellectual challenge has been a more important stimulus than the ultimate practical potential of the method. At the least, however, we think it desirable that craftspersons should know that such a technique has been explored. We believe it unlikely that the electroplating industry is threatened.

The sol may be purchased from Kansas State University write: Professor K. J. Klabunde, department of Chemistry, Kansas State University, Manhattan, Kansas, 66506.

Acknowledgement

We thank Professor John Marshall for his interest.

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Notes

1. See, for example, Oppi Untracht, *Metal Techniques for Craftsmen,* (New York: Doubleday, 1975).

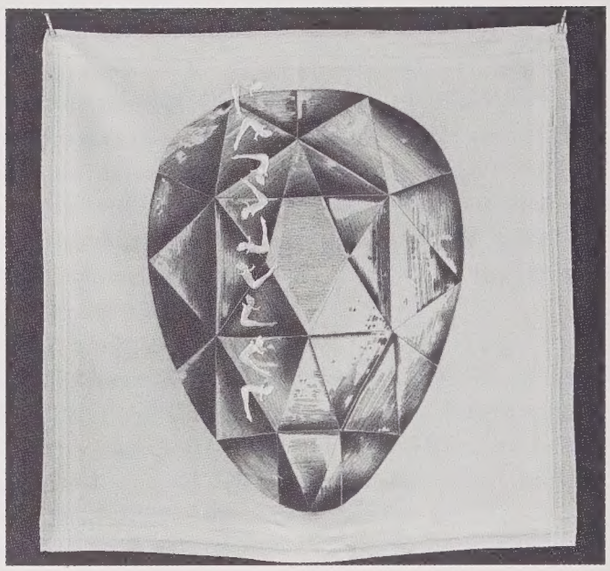
2. S. T. Lin, M. T. Franklin and K. J. Klabunde, *Langmuir,* 1986, **2** (2), 259; 1987, **3** (6), 986; M. T. Franklin and K. J. Klabunde, *High Energy Methods in Organometallic Chemistry,* Am. Chem. Soc. Symp. Series 333, ed. R. Suslick, 1987, pp. 246-259.

3. K. Okim, Kum-Boo: 24k Overlay on Silver *Metalsmith,* 1992, Vol. 12, No. 2, pp. 28-33.

4. S. T. Lin, M. T. Franklin and K. J. Klabunde, *Langmuir,* 1986, **2** (2), 259; 1987, **3** (6), 986; M. T. Franklin and K. J. Klabunde, *High Energy Methods in Organometallic Chemistry,* Am. Chem. Soc. Symp. Series 333, ed. R. Suslick, 1987, pp. 246-259.

5. K. J. Klabunde, G. Youngers, E. J. Zuckerman, B. J. Tan, S. Antrim and P. M. Sherwood, Eur. *J. Solid State Inorg. Chem.,* 1992, **29**, 227.

Reviews



Metals Invitational '94

Emily Davis Gallery, University of Akron
Akron, Ohio
April 4 - 23, 1994

by Kathleen Browne

ABOVE
Kate Wagle
Vanitas, Stones and Divers, 1993
silver, graphite, handkerchief
18 x 18 x 18"
Photograph by Richard Gehrke

RIGHT
Leslie Leupp
Queer Objects 293, "Relic of the True Cause", 1993
steel, wood, plastic
13 x 4 x 4"

Sculpture predominated (by 50%) in Metals Invitational '94 curated by Christina DePaul. And as with any large group show, the content of the work was wide ranging. Personal narrative, political and cultural critique, and more traditional, abstracted, and symbolic forms were all well represented.

Personal narratives in the work of two artists in the exhibition offered an interesting comparison. Gretchen Goss and Linda Threadgill both share an interest in commemorating and recording personal history. Gretchen Goss's *Fading Dreams of Relaxation* and *Lake Huron #2* are both rectangular enameled wall pieces. *Fading Dreams...* has a central niche housing an abstracted boat form while *Lake Huron...* has a shelf protruding off the surface that supports a small rock. Marks made on a yellow field allude to writing, perhaps a faded journal entry. For Goss color seems to function as a mnemonic device; the colors associated with an event allow the memory of that event to be brought to mind. This work is subtle yet provocative.

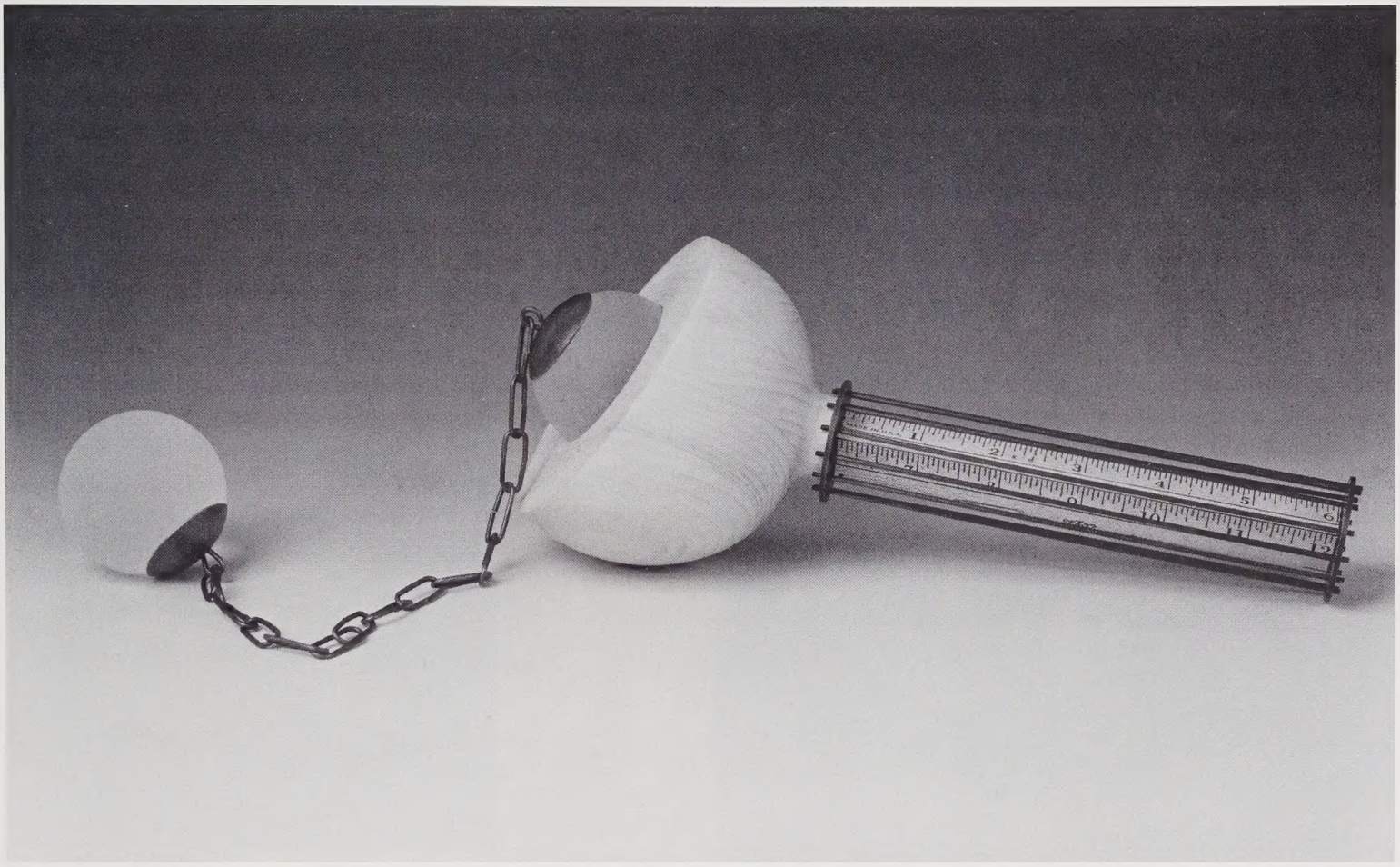
Linda Threadgill's moving piece *Say, Good-bye* is a rectangular wall piece with three small niches in a row toward the top of the composition, each containing a different quantity of tiny vessels. The center is a larger niche framed by photo-etched images of travel that contains a shape of an urn, cut in the negative. The piece speaks eloquently of loss, longing and transformation.

Leslie Leupp's recent series, *Queer Objects*, is some of his most compelling and most political work to date. The title *Queer Objects* is dually interpreted to mean odd, strange, etc. while referencing a slang word for homosexuality. Aside from the obvious play on words, *Relic of the True Cause* immediately brings to mind the innocuous ball-and-cup toy from childhood but in this version the ball is chained to another ball that already resides in the cup. The handle is fabricated from steel wire to create a cage for a ruler. This 'odd' object is part toy, part puzzle, part weapon, but most importantly a subtle discourse on gay sexuality.

Jewelry, approximately 30% of the exhibition was some of the strongest and weakest work in the exhibition.

A biting critique of the relationship of jewelry to affluence and luxury can be seen in two pieces from the *Luxury Series* by Myra Mimlitsch Gray. Both rings, the first, *Game Piece*, uses a lens to focus attention on the exploitation of the diamond industry as depicted by an embossed map of Africa (under the lens) as a game board with soldered gold rings at the location of nine gold and diamond mine sites. The object of the game is to shake nine "diamonds" (cubic zirconia) into the gold rings. This wonderfully sardonic ring evokes images of trophy wives gathered around to admire this 'fabulous conversation piece'. The second ring, *Pave Pacifier*, is in the form of a highly polished sterling silver pacifier with a burst of perfectly set pave "diamonds" (cubic zirconia) on the tip of the nipple. This is, of course, ready made for the budding capitalist ready to experience the eroticism of acquisition in a very tangible way. The irony of this work is that it so successfully and simultaneously exudes and critiques luxury.

Pat Flynn's, *Rings, Brooch and Bracelet* and his work in general is highly charged emotionally and difficult for me to intellectualize. The juxtaposition of unlikely materials and the balance of perfection and imperfection make this work particularly resonant.



Susan Kingsley's seductive yet menacing floral brooches are tamed due to their placement on black plexiglass plaque/supports. They really need to be seen in relationship to the body (perhaps displayed on a mannequin?) to achieve their full impact.

Three miniature narrative brooches by Susan Hamlet, *Transitive Days*, *Ballad of the Heart* and *The Elusive Mission*, employ an interesting array of symbols but seem too stiff and emotionally neutral in light of their loaded titles.

Ann Lalik's series of goddess brooches *Hera, Artemis, Demeter* and *Aphrodite* certainly doesn't lend anything new to territory already heavily mined by Carolyn Morris Bach and others and the stylistic similarities to Bach's work are somewhat problematic.

Considering the resurgence in hollowware in the last few years the representation of such in this exhibition seem somewhat timid. At the two extremes are Robin Quigley's pair of vases which appear static and leaden and Claire Sanford's *Striped Vessel*, and *Green and Brown Pitchers*, which appear animated and portray a peculiar individualism.

The works of Joe Wood and Kate Wagle are noteworthy although they defy categorization. *Suite, Virtu: Harmony; Logic; and Deceit* by Joe Wood all take the form of finely crafted display boxes (about the size and shape of cigar boxes) that each contain an object created by intersecting linear elements that form a three-dimensional configuration. Each piece is then labeled with its title on an ornately etched plaque embellished with a Tudor rose. These enigmatic displays suggest a 19th century gentleman/philosopher's attempt to reduce three loaded words to their absolute mathematical essence. The attention to detail gives it an air of authenticity while the overt sexual overtones of the configurations give the work a contemporary edge.

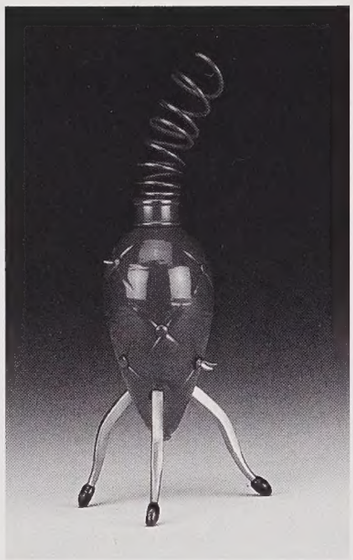
Kate Wagle's *Vanitas* series consist of four simple, white, cotton men's handkerchiefs that are pinned to the wall. On each handkerchief is a graphite drawing, and sewn on the surface of the drawing are embossed images in the form of tiny silver milagros. These works juxtapose the ideal and the mundane in an attempt to examine who we are in relationship to our hopes and dreams. In *Vanitas: Stone and Divers*, a perfectly faceted stone is rendered on a simple handkerchief while cascading down the side of the image are repeated milagros (representing everyday miracles) in the image of a diver performing the perfect dive. All of these works speak to the transitory nature of our existence and to the sustenance of small miracles. The most engaging of the four pieces is *Vanitas: Hand and Rings* where an x-ray image of a hand with wedding ring is rendered on the handkerchief. A grid superimposed over the image is only indicated by small gathers at the intersection of the grid lines. These intersections are punctuated by tiny jump rings. This piece reminds viewers of the indelibility of our relationships.

Other artists included in the exhibition were Boris Bally, Harriete Estel Berman, Jonathan Bonner, Stuart M. Buehler, Thelma Coles, Charles Crowley, Mary Douglas, Susan Ewing, Carol Kumata, Richard Mawdsley, Bruce Metcalf, Tom Muir, Tod Noe, Kiff Slemmons, and Didi Suydam. A black-and-white catalog is available.

Kathleen Browne is a metalsmith, writer, and teacher of metalsmithing at Kent State University, Kent, Ohio.

RIGHT
Smoldering Red Mattress, Perfume Bottle, 1993
lathe turned, carved, anodized
8 x 3 x 3"

FAR RIGHT
Unsuspecting Innocence, Perfume Bottle, 1993
lathe turned, carved, anodized
12 x 3½ x 3½"



Laura Marth: In Excess – Narrative, Functional and Wearable Metal

The Joanne Rapp Gallery, The Hand and the Spirit
Scottsdale, Arizona
February 1 - 26, 1994

by Heather Sealy Lineberry

Like many contemporary metalworkers, Laura Marth has her own solution to the craft versus art dilemma that has pervaded and plagued American craft over the last forty years. Marth denies the pigeonhole mentality of the debate and instead uses traditional vessel and jewelry forms to tackle complex emotions and experiences. Her fanciful yet functional objects in new-car colors make a bold statement, in spite of image/object saturation and the frantic daily pace most of us cultivate. The recent exhibition "In Excess" featured eighteen anodized aluminum perfume bottles, pepper mills, earrings, brushes, and brooches that convey autobiographical narratives. Yet they function, and, as with much of the best contemporary craft, force the user and viewer to reassess the objects of daily life, their selection, use, and implied meanings.

As Marth writes in her statement, the title of the exhibition refers not to an excess of technique or of decoration but to an excess of emotion. Marth's perfume bottles and pepper mills, in particular, use vibrant colors and funky forms to convey the heat of passion or the intense grief of loss. It is not difficult to discern that *Smoldering Red Mattress* expresses the former. The body of the perfume bottle is a brilliant, shiny red and appears quilted, resting precariously on three burnt matches. Flames burst from the seams of the quilt and a spring – as in a 'sprung mattress' – forms the lid of the bottle, with a burnt match acting as stopper. *Reality Strikes through deflated memories of the past* records the loss of parents and the resulting loss of future moments and memories. The pearl-hued bottle appears wrinkled and flaccid, and is described by the artist as a deflated sack of memories. A small hand reaches from the lid of the bottle in the universal gesture of a child seeking a parent's reassuring touch. Using these bottles continues the narratives, as you grasp the child's hand and dab on some perfume, stimulating memories and enhancing sex appeal.

Marth utilizes the properties of her materials to expand the content and carry hidden messages for the user. All of the works are initially lathe turned and then band sawed and carved to achieve desired shapes and textures. The most successful pieces, such as *Smoldering Red Mattress* and *Sweet Kisses in the Moonlight,* use vibrant, over-the-top colors and sensual forms based on fruits and vegetables. These forms are deceptive to the eye – what appears soft and pillowy is actually hard and heavy. *Sweet Dreams* has a dimpled silver stem and pink cloud top which feel solid in the hands when grinding pepper.

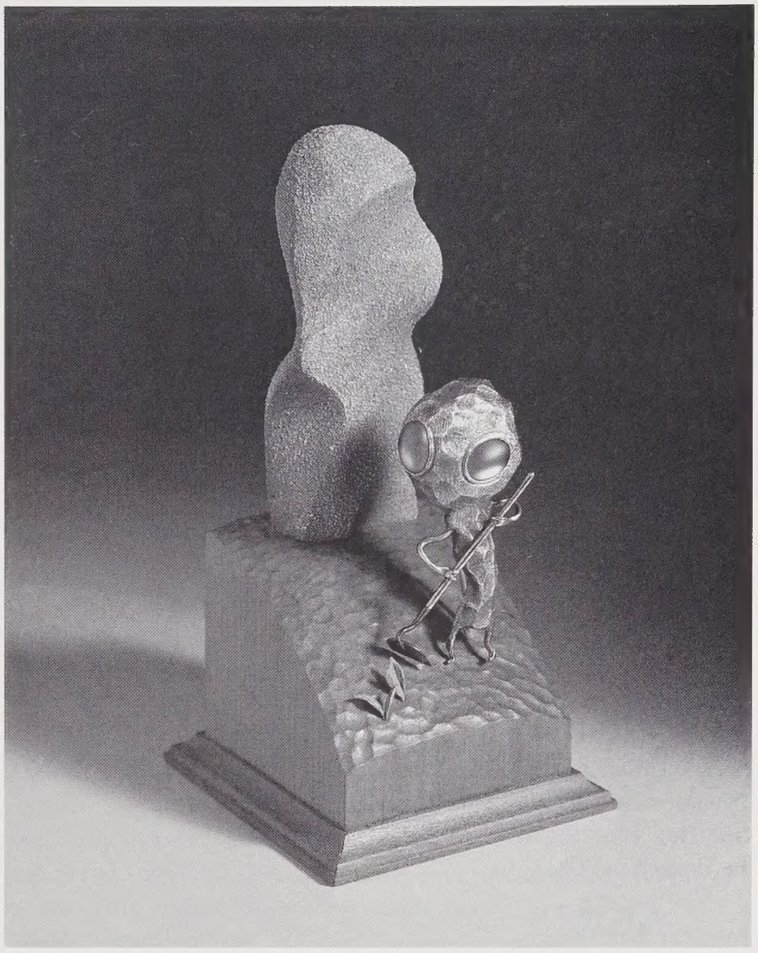
Many of the perfume bottles rest their considerable weight and size on three insubstantial legs, a precarious balance corresponding with the content of the works but threatening their function. *She got over it* and *Unsuspecting innocence,* two of the darker pieces in the show, are the most dangerously balanced. The former bottle combines a bleeding pear as the body, a sinister black hand as the lid and three claw like legs. The piece is concerned with death and grief, and our inability to come to terms with either state. *Unsuspecting innocence* tells the story of a child's death and has the disturbing combination of pacifier, gray pear and eating utensil legs that seem to be attacking.

Despite balance problems, Marth successfully transcends the craft versus art debate, creating works that fall between the categories. She opts for traditional forms but freely alters them with narrative content. In recent works Marth leans towards feminist subject matter, but it is a new feminism that is concerned with the multiple roles women are required to play today. Marth's willingness to confront a range of experiences from sexuality to humor to grief leaves plenty of room for exploration and a lot to watch for in the future.

Heather Sealy Lineberry is a curator at the Arizona State University Art Museum, Tempe.

"The judgment "good" did not originate with those to whom "goodness" was shown! Rather it was "the good" themselves, that is to say, the noble, powerful, high-stationed and high-minded, who felt and established their actions as good, that is, of the first rank, in contradistinction to all the low, low-minded, common and plebeian."

– Nietzche, On the Genealogy of Morals



Gardener (Two Pins with Stand)
sterling silver, glass, cherry, copper, silicon carbide, painted
Pin: 3 x 1 x ½"; 7 x 3½ x 3¾" overall

Bruce Metcalf "Small Redemptions"

Susan Cummins Gallery
Mill Valley, California
January 31 - February 26, 1994

by Bruno Fazzolari

Bruce Metcalf does a lot of talking these days, which is certainly to our benefit as his ideas do their part to shake things up bit. However, problems arise in trying to separate the artist from the theorist: when encountering Metcalf's work, it is hard not to recall his most recent manifesto and compare his output with his goals.

His recent show attempts to explore what he calls the "moral possibilities of craft." Pay attention here, Metcalf is not lining himself up with the multi-cultural movement. This show is neither about activism, nor political identity, instead it is about precisely what he says it's about: morality (or as he puts it: "those shmaltzy (sic) virtues that nobody mentions anymore, like empathy and charity and pity.")

The works in this show attempt to illustrate such virtues as feeding the hungry, housing the homeless, and catching the fallen. Metcalf deals with these issues on a very literal, narrative level. His figures (mostly brooches) are blobby, organic creatures, with big heads and small extremities. They are presented on architectural stands which allude, rather arbitrarily, to various historical architectures (a roman arch, a Greek alcove, a proscenium stage).

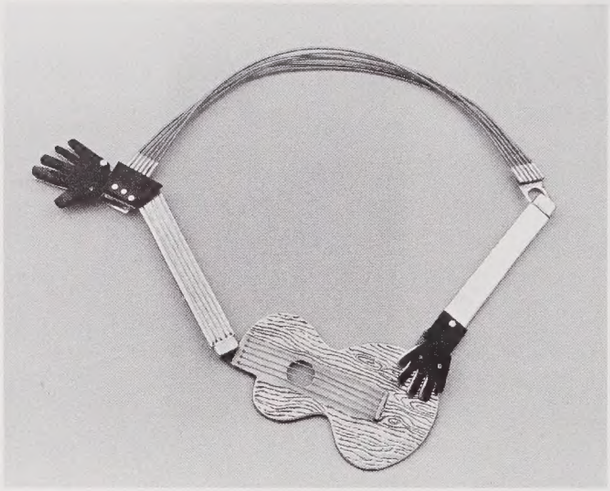
Jewelry is a tricky place for moral and social commentary. As a cultural object, with its long history as both spiritual tool and marker of social status, its tradition is more than capable of supporting such investigations. However, its formal concerns can make the use of narrative figuration somewhat awkward.

Metcalf's brooches are unwieldy; at once too simplified and too complex to achieve their ends. It seems as though he is straddling the fence between jewelry and figurative sculpture, and is consequently unable to deal decisively with either. It both cases, he doesn't engage the media or the tradition intensely enough to avoid banalities. Why Metcalf feels compelled to uphold the pretense of wearablity in these pieces is baffling. The pins attached to these figurines are vestigial reminders that they are indeed jewelry, but it is an afterthought, many have clearly been designed with their stands in mind and are as linked to them as actors are to a stage. There may be a metaphor here ("All the world's a stage..."), but it is a trite and hackneyed one.

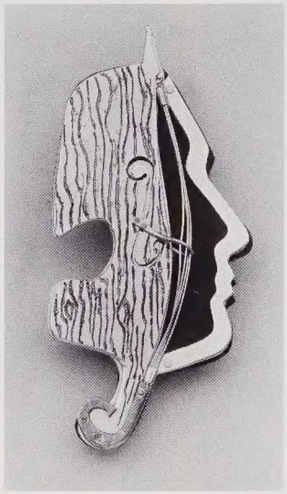
In its illustration of good deeds, the show develops more than a few Dickensian overtones and adopts the same patronizing Victorian attitudes towards the poor and unfortunate (in these scenarios it is always the big ones who help the little ones) which made that writer's benevolent attitudes so insufferable. It is curious (even daring) to see such values presented without the usual post-modern tongue-in-cheek. If Metcalf would handle these ideas with something like savvy eloquence and charm they might actually achieve their mark, unfortunately, the work has the sort of brassy sentimentality characteristic of Hummel figurines.

Possibly the most distressing aspect of this work is the cultural context of the jewelry itself and the conflicts of interest which can arise when producing luxury items with the poor in mind. Metcalf writes that he doesn't expect his jewelry to change society, instead it is directed towards providing a modicum of healing in the world, "they stand as statements and gestures" for the artist and wearer. But the problem is that they can only serve to heal the classes who can afford to buy fine jewelry, the very classes who are hurting the least. Like fur-coated ladies stepping-over the homeless en route to a benefit, the would-be owners of this jewelry have a heavy load of guilt to shoulder. One wonders, when these brooches are taken from their stands and given a chinchilla stage, will their owners be aware of the irony, or will they be too busy measuring the social register that records their "good" intentions?

Bruno Fazzolari is a painter and writer who lives in the San Francisco Bay area of California.



My Spanish Guitar... La, La, 1993-94 (Necklace)
sterling silver, aluminum, ebony, guitar strings, 12"



No Strings Attached, 1994
sterling silver, aluminum, bronze, Color-Core

Photographs by Richard Nicol

Laurie Hall

MIA Gallery
Seattle, Washington
February 3 - 27, 1994

by Matthew Kangas

In her Fall 1986 *Metalsmith* cover story on Laurie Hall, "A Primitive Contemporary," LaMar Harrington bent over backwards to do justice to this unusual and original Northwest jeweler. No less than 17 artists were mentioned in relation to Hall and, in extensive quotations from the 50-year-old West Seattle artist, Calder, Matisse, Picasso, and Magritte were invoked besides, of course, her University of Washington graduate school instructor Ramona Solberg and her New York mentor Robert Lee Morris. The work illustrated was complicated and ambitious, witty and unexpected.

Hall's recent MIA Gallery show was a major let-down in a number of ways. Definitely not up to the standards set in the Harrington article ("nonsensical...poetic...almost ritualistic"), Hall also seems to have subverted her own self-criticism, as when she told Harrington, "a piece of art without mystery becomes craft and [Hall] recognizes any such shortcomings in her own work immediately."

That may have been true eight years ago but today, not only is the mystery missing, but the work even seems to fail as craft. Loosely carved, with what can only be described as nonchalance bordering on indifference, the dozen pins, brooches, and necklaces lack any mystery at all and seem rushed in conception, arbitrary in construction.

What happened? The promise and enthusiasm Harrington praised seem not to have been fulfilled but rather deflated or dropped. Instead, an informality of presentation tied to a prevalent, late 1980s reaction against super-technique has taken her too far in the other direction. A three-part necklace, *Pinned,* 1993-94, is a major failure, as it appears clunky and cobbled-together. Crudely carved sections of wood stand in as biceps and forearm, or leg and calf parts as the two outer modules and an inner handsaw shape connects the two limbs. Since each section may be worn separately as a brooch, it's worth considering them independently but they simply become one-line jokes, something all too common to Pacific Northwest crafts in general.

Another one-liner, *I Wood If I Could,* 1993, literalized the sentence into a word-puzzle or rebus necklace including a big bronze "I" for one side of the necklace. Here Hall's collapse of faith in the power of the image in favor of language is painfully clear but, apart from the lame pun, the meaning seems unclear.

Exactly what is, even vaguely, being communicated in these works is also not evident. *Dream Overhaul,* 1993-94, at least has red blood dripping from a handsaw blade but *Red Handed,* 1993-94, is just a repetition of the hinged-limb idea with a cartoonish red hand. *Dummy,* 1994, at least is an entire body – cut in half lengthwise – with an aluminum torso so that there is some figurative-sculptural potential. Simplistic rather than simple fabricating solutions seem to be the order of the day as if the entire body of work were rushed – or shown before being fully finished.

Two metal pieces redeem this endeavor somewhat though their imagery seems woefully derivative of "Calder, Matisse, Picasso..." *No Strings Attached,* 1993-94, is half-stringed instrument, half-face-in-profile. There are mock wood-grain lines on the violin surface. *My Spanish Guitar...La, La,* 1993-94, uses the clever convention of playing hands and arms as the outer sections of the necklace. Especially in the mixed-media wood-grain pieces, Hall seems more "primitive" than "contemporary." With such extensive educational and postgraduate training, though, this "primitive" cannot fall back on folk-artist status, unlike many of the artists represented by the MIA Gallery.

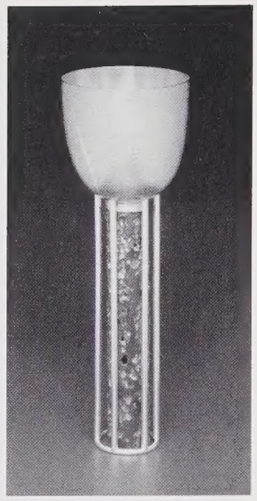
There once might have been a uniting artistic vision that could have held this show together. Wood has tremendous social and political overtones in this part of the country – endangered species, threatened jobs and way of life, ecological crises, cliché recreational pursuits – yet Hall has sidestepped alluding to any such issues. *Woodpile,* 1994, is a "pile" of tiny coin-shape wooden cross-sections next to a sterling silver wire. *Everyman* 1993-94, is a sterling silver double-handled logging saw with a quotation from Thoreau but such a blatant literary recourse is superfluous.

Wearability and scale problems aside, Laurie Hall needs to seriously reconsider a number of things: wit over seriousness; loose over tight; and puns over symbols. Fallen far below her own standards of technique and meaning of a decade ago, she now must approach sculptural jewelry anew rather than reiterate and recapitulate, rush and recycle.

Matthew Kangas, a Seattle art critic and curator, is a national correspondent for Sculpture, *and contributes frequently to* Art in America, American Ceramics, *and* GLASS.

RIGHT
Dale Wedig
Vessels, 1993
cast aluminum, paint, gold leaf
16 x 8 x 8"

FAR RIGHT
Alexandra Mikesell
Untitled, Goblet, 1993
sterling silver, steel
7 x 2¼ x 2½"



Metal Vessels: A forum for interpretation of vessel form involving explorations of function and material

Iowa State University
Gallery 181
Ames, Iowa
November 1 - December 2, 1993

by Jean Sampel

This collection of work illustrates a great cross section of North American hollowware. There is the beautiful vessel, the useful vessel, the vessel form as sculpture, the experimental form and the metal form disguised. Almost every piece is illuminated by an accompanying artist's statement and it is noteworthy how cerebral this work is.

Perhaps Joe Muench responded most intellectually to Professor Chuck Evans theme, with his amazing sculpture, *Vessel.* According to Muench, it "deals with the transitory, stopped motion, stopped time. The silver 'flag' has been transformed for a split second into a vessel by the forces exerted upon it, by the banded sphere which has been hurled towards it, striking it from some unknown space, creating for this frozen section of time – a vessel." Muench's impeccable craftsmanship became his means of dimensionally describing his mental examination.

Most of the more functional hollowware forms evolved beyond traditional form in some way. Charles Crowley's three handled chalice and his sterling teapot with a graceful tubular aluminum handle, painted with black and white stripes, come to mind. Michael Jerry's pewter *Pitcher This* possesses the whimsy of an animated dancing Disney character. Susan Ewing's *Inner Circle, Teapot I* is rotated on a large spiral coil as it is used, demanding real involvement of the user. Alexandra Mikesell's elegant sterling goblet holds a surprise with its rusting steel core teasing the viewer through its pedestal. Her statement: "...this work reflects concern for preservation of the past, integrated with the present, in anticipation of the future" is a thought-provoking basis for this lovely piece. And the question, "Which came first, the piece or the philosophy?" is simply rhetorical since reflection on the personal symbolism that emerges may surprise even the maker.

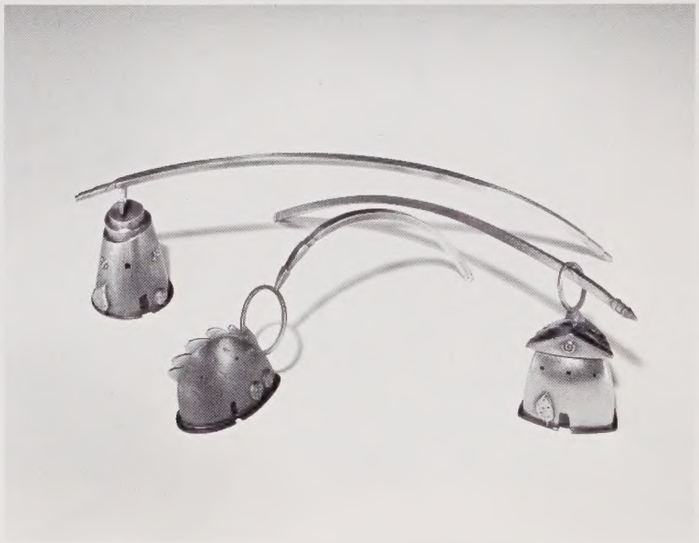
The tall sculptural brass, bronze and aluminum stand that Tom Muir gave his sterling bowl in *Untitled Hollowware* was likely intended to give the bowl added credibility. Might the bowl have been appreciated/accepted as the finely crafted, well-proportioned traditional form it is? Probably not in his circles. Is it more or less a fine piece because of the added base? Will anyone dare present a pure form as a pure form ever again? Marcus Amshoff's two die-formed copper vases are practically that: simple, captivating forms that reveal their die-formed manner of origin and then call to the viewer with their electric blue patina. They are fine pieces where simple form is the statement. Dale Wedig, guest lecturer for the accompanying symposium, exhibited two symmetrical raised vessels. One, *Great Pumpkin Vessel,* an awesome 30 x 16", is intersected with constructed channels, painted in colors that contrast with the soft orange, body color. It is evenly patterned by cutting through the paint revealing the copper body. This timeless and elemental form certainly belies the technical virtuosity of its maker. That it could be the work of the same mind and hand as the series of three cast aluminum sculptures also shown by Wedig is amazing! These identical crude forms with their differing body textures and appendages, all painted, seem to be disguised as ceramics, which they just as well could have been.

In the task of reviewing, it was interesting to try to determine where each artists' preoccupation lay: in expert manipulation of the physical materials or in the academic exploration of an idea, a philosophy, another medium or culture? Boris Bally's *Lonely Poppy Urn,* a raised aluminum stop sign complete with some of the red letters, an example of his "ongoing experiments with discarded materials" illustrates the former. As for the latter, Randy Long's two pieces "represent my exploration of architectural themes within the form of the vessel... a dimensionalized painting inspired by the work of Gothic painter, Pietro Lorenzetti." Long's objectives were carefully preconceived and challenged hand work. This whole show illustrates Sidney White's premise that art is a way of life, and the work of art resulting from that life-process is a product of emotional, sensual and intellectual forces, becoming a record of that life; varied works marking a place in each unique individual's evolution.

Jean Sampel is a metalsmith who works in Des Moines, Iowa.

RIGHT
Marilyn da Silva
Put Out the Fire, I, II, III, 1993
sterling, copper

FAR RIGHT
Jack da Silva
Chalice, 1992
sterling silver



Marilyn and Jack da Silva: Metalsmiths

San Francisco Craft & Folk Art Museum
Fort Mason Center, San Francisco, California
March 19 - May 22, 1994

by Marvin A. Schenck

Some artist couples' artwork can grow similar in content or design, but this is not the case with the metalsmiths Marilyn and Jack da Silva. Jack's work is a continuum of contained functional form distilled from the historic traditions of metalsmithing. Marilyn's work is a ride through her dreams using the most seemingly unconventional techniques. These differences between their work heightens the experience of the show. Each serves as a backdrop to view the other.

The show represents sculpture and functional ware from the mid 1980s to the present, each artist has some ten pieces on display. Though the installation, for the most part, separates the works of each artist, comparison is easy due to the intimate mezzanine gallery setting.

Jack da Silva mentions in his artist's statement that his ancestry is of a family of artisans. "Learning to work with my hands was a natural part of growing up. Everyone, it seemed could rearrange material..." Jack has taken this passed down talent and added an interest in ancient and traditional metalworking methods. His immense abilities in traditional raising techniques using copper and silver are truly inspiring. He adds to this skill a graceful simplification of design. Two recent sterling silver works, *Chalice,* 1992, and *Pitcher,* 1993, are premier examples. The two have such an airiness in their creation that they look light to the touch. They bring to mind the legacy of the Bauhaus and its traditions of form following function and a refined aesthetic of clean related design elements.

Another stylistic direction Jack has explored is represented by a low copper bowl from 1985. It has a free form rounded shape rather than the more symmetrical ones of *Pitcher* and *Chalice* already discussed. There is also a related *Pitcher* from 1993 in sterling silver that conveys a certain massive free flowing form. The difference between these two styles is that of fine twentieth century design through geometric elegance and an earthy natural form born from centuries of design for simple use.

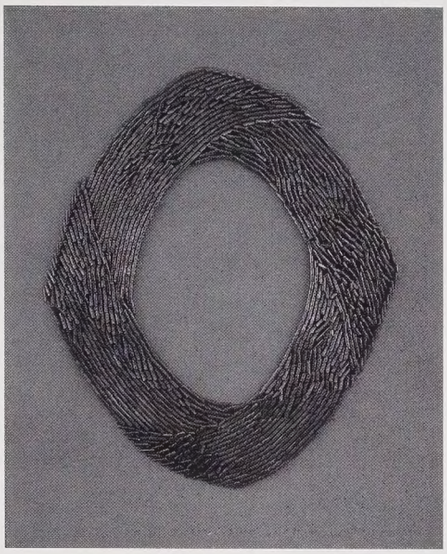
Marilyn da Silva's creations are windows into her life. The *Pillow Box* series from the mid 1980s look as if they are made of lacquered wood instead of metal and paint. They tell of the precious time spent in the Far East. In the *Above and Beyond* series she takes elements of Eastern and Western design and lets them do battle as she creates wonderful 24 x 24 x 24" sculptures out of copper, brass, bronze, steel, gesso, colored pencils, and paint. These works could all be blown up in scale to create captivating major outdoor sculptures. They illustrate a voyage Marilyn has taken to find her style and materials (*Above and Beyond V* even looks like a boat at sea). They also foretell the more narrative approach to come.

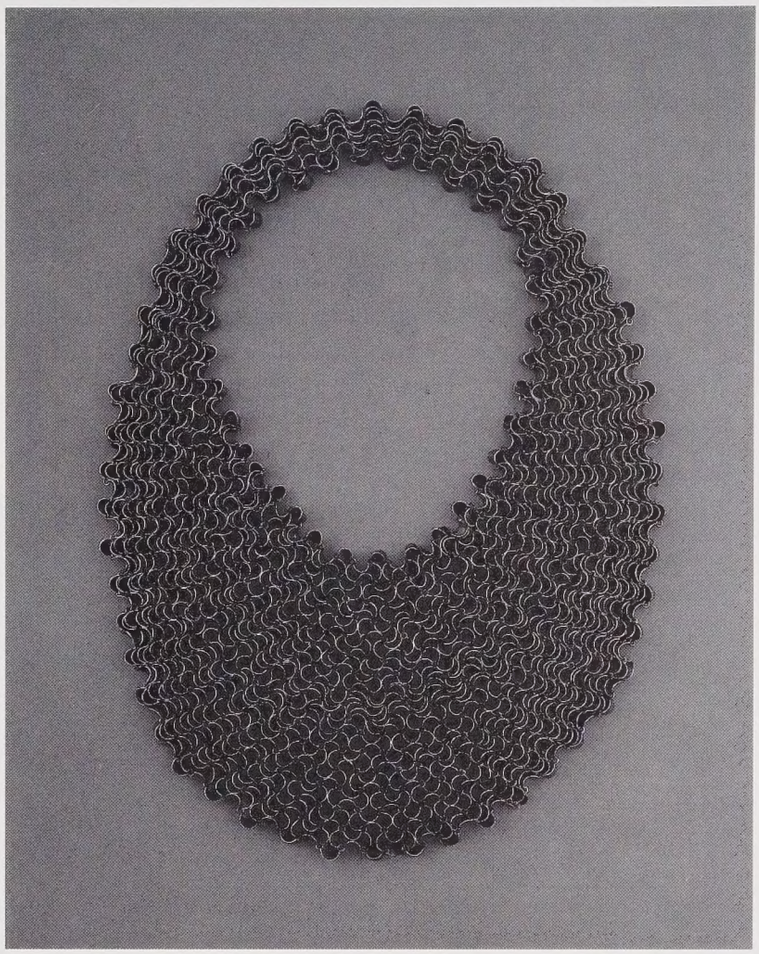
With her latest works Marilyn has arrived home. A new personal narrative style has emerged out of the autobiographic saga of Jack and Marilyn's house. The house was a personal urban renewal project that succeeded in becoming their dream home, only to be threatened by neighborhood crime and finally succumbing to a fire. The *Put Out the Fire I, II, and III* candle snuffers from 1993 represent first the dream house, then a house on fire, and finally a castle tower to protect them in the future. In *The Lights are on But Nobody's Home* from 1994 a wonderfully crafted cartoon teapot comments on leaving the lights on to fool the burglars. Using pewter and copper for the main structure (signifying home and hearth) in combination with steel tacks mounted on the roof (for protection) and a fragile purplish glass representing chimney smoke (and security), she offers subliminal messages through the wide assortment of materials. I find these new works to be poetry in metal. The image is the story, the design is the rhyme, the materials the nuance, and the universality of the personal experience the enlightenment.

Marvin A. Schenck is a curator and artist living in Oakland, California. He was co-curator along with Colleen Schenck, his metalsmith wife, of the "California Metal" exhibition last year at the Hearst Art Gallery at Saint Mary's College of California.

RIGHT
Necklace, 1993
silver
13¼" dia.

FAR RIGHT
Necklace, 1994
silver
15¼ x 9⅝"





Tone Vigeland

Helen Drutt Gallery
Philadelphia, PA
April 22 - May 20, 1994

by Jan Yager

Norwegian jeweler Tone Vigeland's solo exhibition at Philadelphia's Helen Drutt Gallery didn't dazzle me with new techniques, costly materials, or self-conscious narrative. Vigeland instead deftly turned me towards transcendent beauty via simple processes, and pure concepts – exquisitely executed. She potently demonstrated the cumulative power of small tasks done repeatedly, done methodically, done obsessively; worked and reworked, until they achieve absolute perfection.

Her exhibition consists of 20 works: seven neckpieces, six arm bracelets, five finger rings, and two skullcaps. In all Vigeland uses only thin gauge sterling silver sheet and wire, and presumably only a few simple tools to fabricate elegant cellular structures in metal. Each piece is an elaborate permutation of linkage systems she has devoted decades to exploring. Vigeland has developed a well-deserved international reputation for this work.

The Helen Drutt Gallery is also recognized internationally, and is exemplary in its presentation of fine studio jewelry. Large wall mounted display cases span three entire sides of the room devoted to jewelry; nothing is permitted to distract your focus from the show.

The artist installed the show. She gave careful consideration to the placement and arrangement of each individual piece, always with the composition of the whole in mind. To simulate how it would be seen on the body, her bracelets were displayed on wrist-size cylinders of gray paper, and rings stood on finger-size cylinders. Two necklaces were draped over horizontal shoulder-like cylinders, others draped vertically over tall neck size cylinders of paper. The muted gray tones of the oxidized silver jewelry and similarly muted background resulted in a pure, uncluttered, and straightforward presentation.

One wide collar of dark tactile silver was designed to drape sensuously over the shoulders and dips midway down the wearer's front and back. It was a dense mass of over one thousand meticulously crafted small rice-like forms. Each individual unit was textured to take on the surface appearance of rusted steel, and then loosely joined to a flexible mesh base; organized chaos resembling the beauty of a logjam in a river.

Another necklace was composed of a subtle graduated progression of delicate, slightly domed discs. This thick heavy strand of silver looked much like a long flexible pine cone cascading nearly to the waist of the wearer before looping back up to the neck.

The most significant and memorable quality of Vigeland's jewelry does not reveal itself from static display. Only when handled, and worn, does the work genuinely come alive. Bracelets worn 4" or 5" wide on the arm, will when removed, stand up on their own. Yet when laid on their sides, they suddenly slump, and with little prompting stretch a limp, floppy 13" or more. Formfitting skullcaps, instantly deflate, when removed from the head; collapsing into puddles of silver. Many of the pieces are so flexible, so liquid, they need to be patiently coaxed on, and shimmied carefully into place. Ultimately requiring the assistance of gravity, and the natural weight of the silver.

Vigeland's work easily expands the limits of wearable contemporary jewelry. But more importantly, it introduces a new 'body consciousness' to the wearer. It is engineered to be smooth, soft, and flexible. It is intended to cling heavily, and embrace the body. It is meant to become a second skin. It is meant to become the wearer.

Tone Vigeland sets a standard of excellence for studio jewelry by bringing an uncommon focus and intensity to the process of creation. Her decades long pursuit reminds us of what can be attained when developed thoughtfully, patiently, incrementally: masterful works of the highest possible caliber.

Jan Yager is a studio jeweler who also writes and lectures on Jewelry. She lives in Philadelphia, PA.

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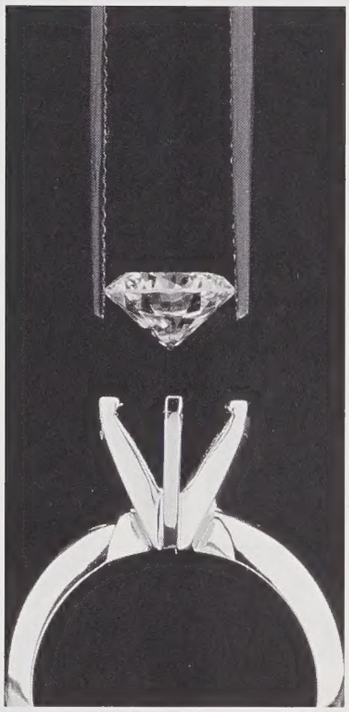

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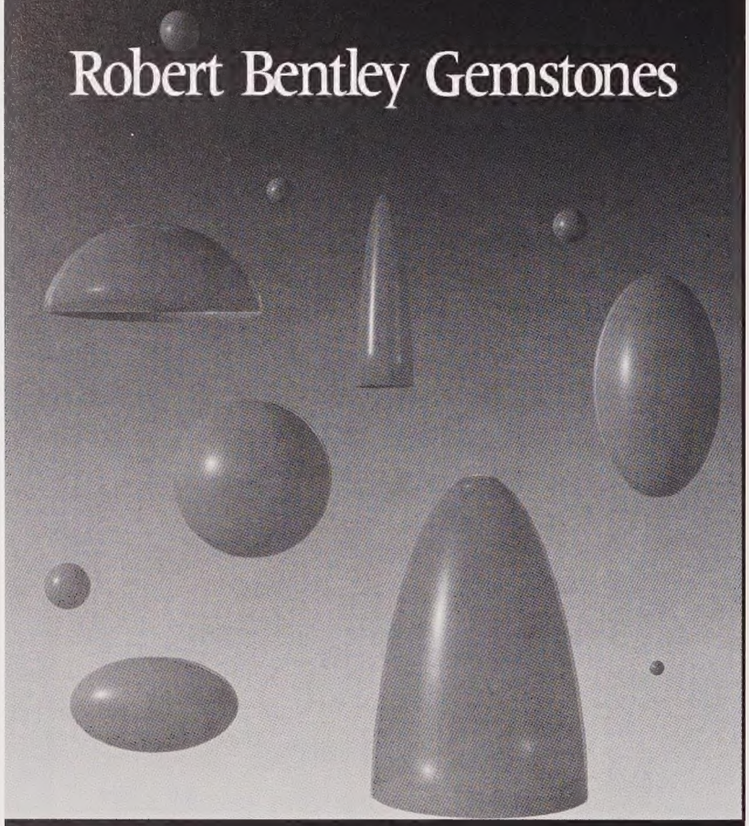

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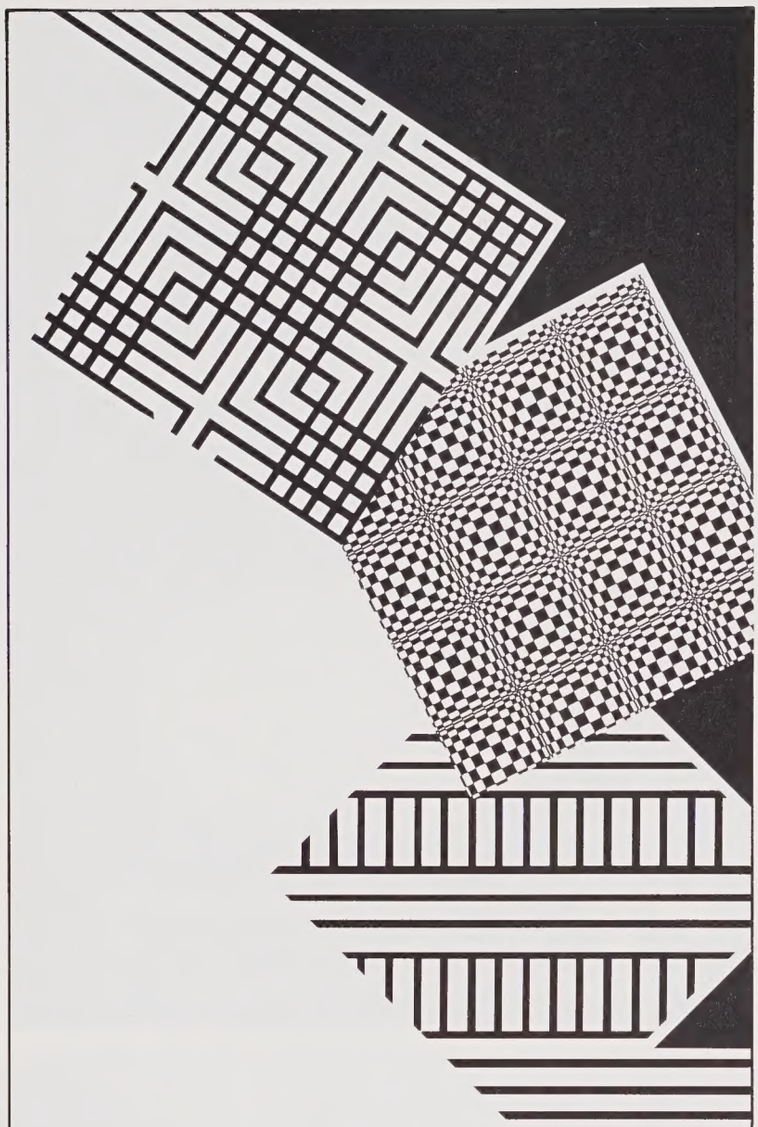

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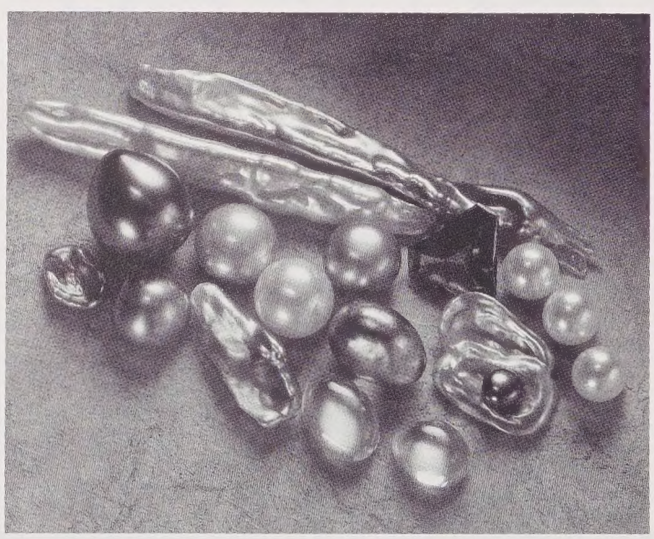

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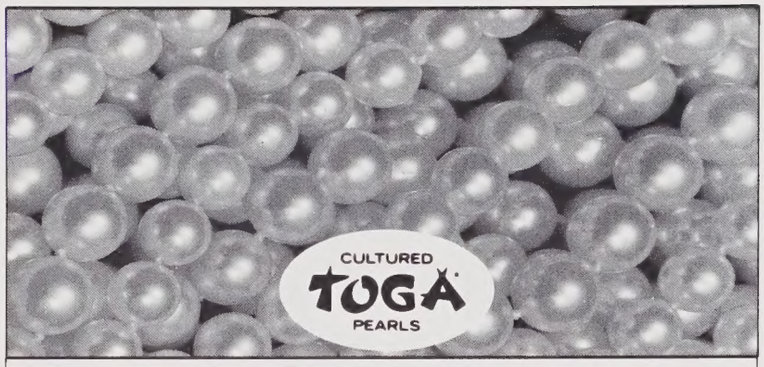

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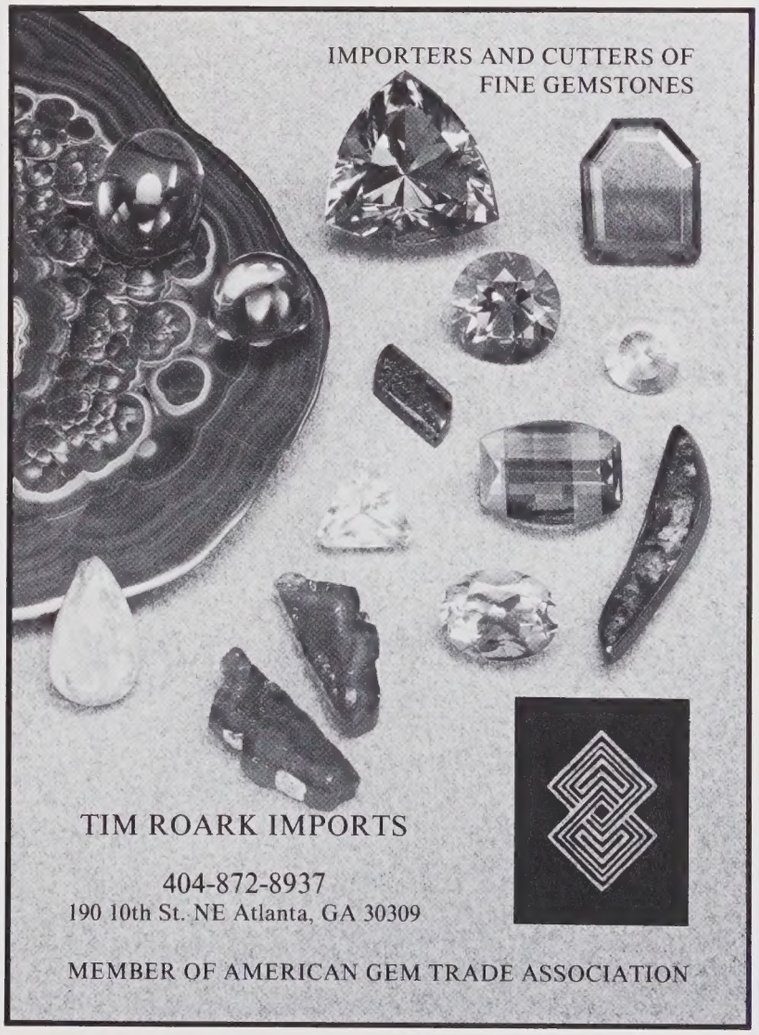

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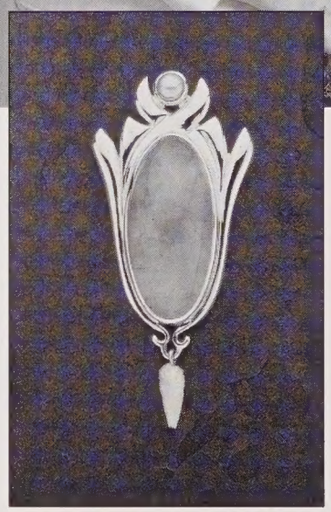

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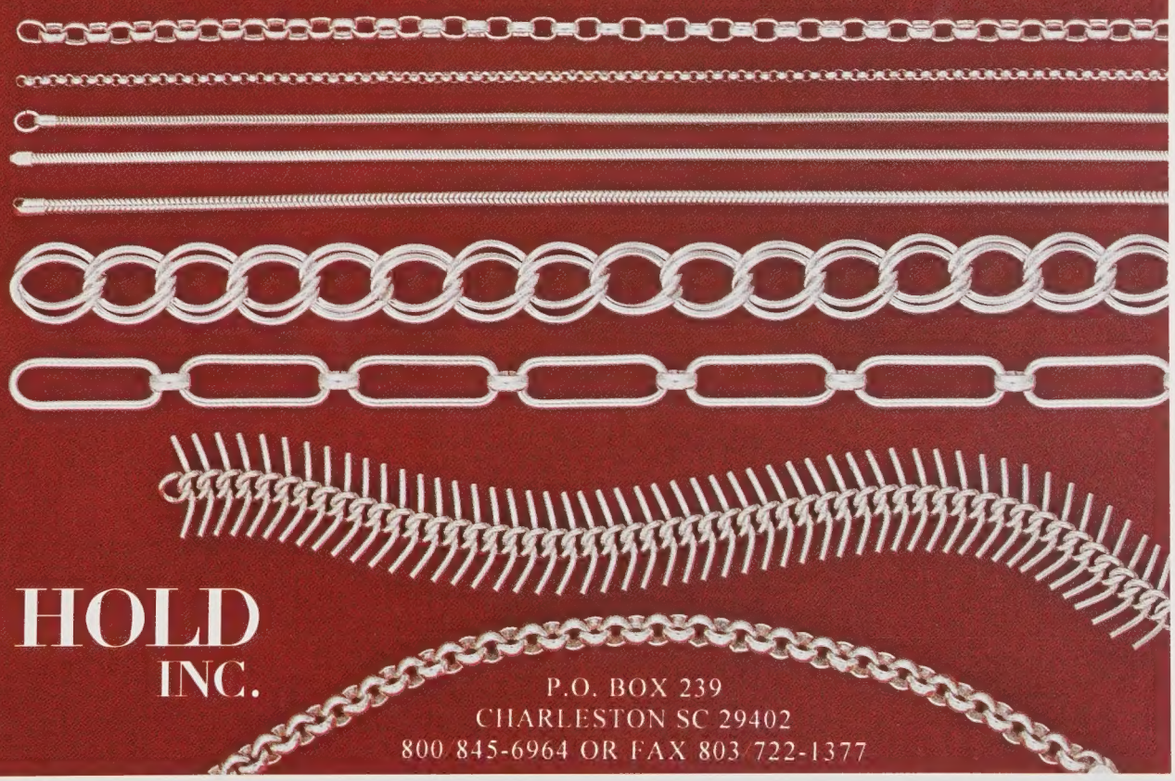

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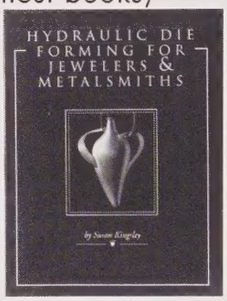

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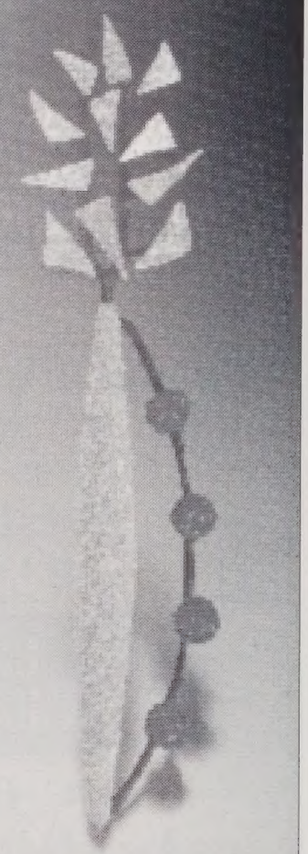

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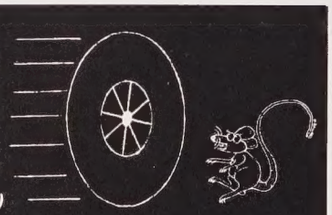

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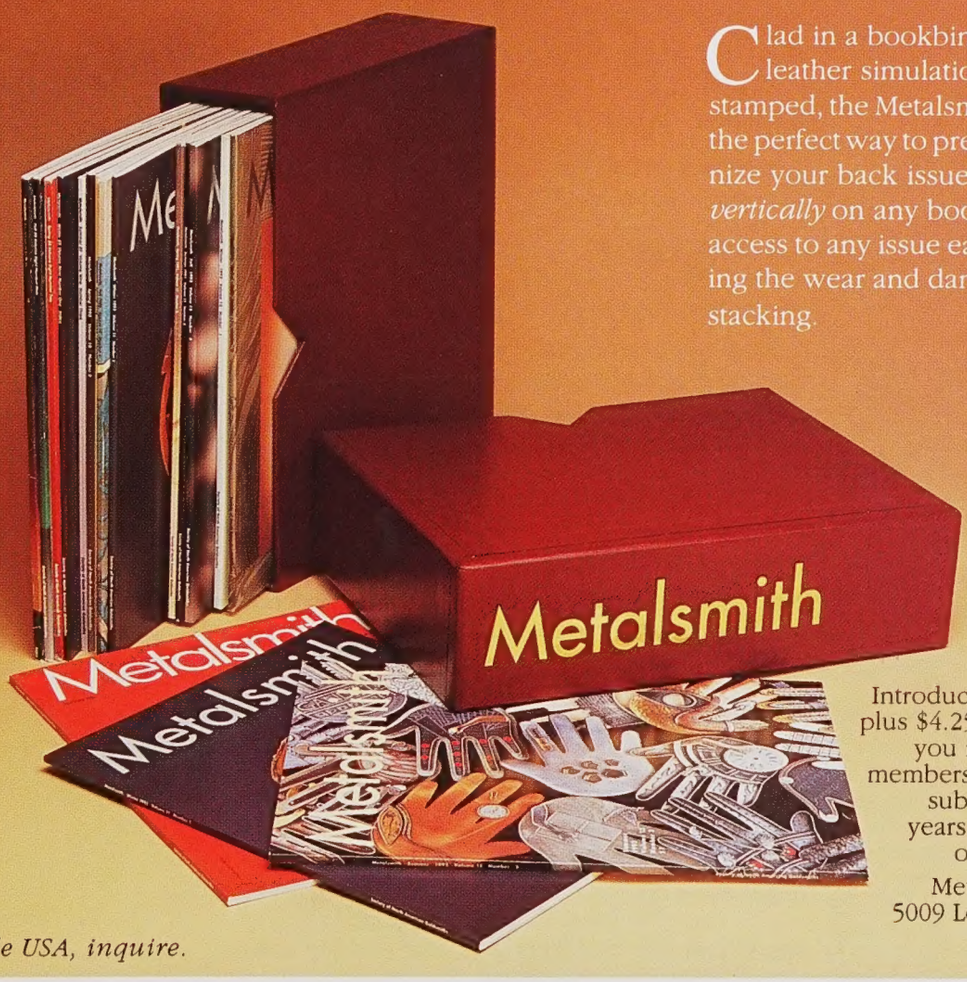

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Celebrations

Society of North American Goldsmiths
ANNUAL CONFERENCE

April 5 - 9, 1995
New Orleans, Louisiana

PRESENTATIONS: **Helen Drutt** - Keynote Speaker; **Ashleigh Branstetter** - "Student Slide Presentation"; **Herb Goodman** - "Interactive Digital Portfolio"; **Gary Griffin** and **Erica Steffanuti** - "Remaking Materials"; **Micki Lippe** - "Voices from the Studio: The Work of Self Employed Artists in Metal"; **Tim McCreight** with **Bob Ebendorf, Tom Bushnell, Marsha Bruno** and **Julie Koebbe** - "Learn to Earn or Start with Art: Education for the Real World"; **Thomas Mann** -"Multiprofessionalism: The Multiprofessional Metalsmith. **Nancy Worden** - "A Tribute to Ken Cory".

EXHIBITIONS: Exhibitions will be held at I/O Galleries, Mignon Faget, Ltd., Rhino Gallery, Symmetry and Ariodante. Additional exhibitions and a "gallery bus tour" are being planned.

SPECIAL EVENTS: **Wednesday evening** - Vendors party, crawfish boil, PIN SWAP with Mardi Gras theme and music. **Thursday** - bus tour of galleries, Reception and Open House at Thomas Mann Designs. **Friday evening** - time to discover New Orleans and opening at I/O in the Quarter. **Saturday nite** - banquet with Louisiana style food and music. All special events are included in the conference fee.

HOTEL - The Clarion Hotel on Canal Street in New Orleans will offer the following rates per nite: Single - $89.00, Double - $89.00. Triple - $108.00, Quad - $124.00. Student rate will be per nite: Single - $65.00, Double - $78.00. City hotel tax will be an additional 11% plus a Convention Surcharge of $2.00 per nite. Reservations must be made by March 6, 1995 and secured with a deposit or a credit card. The Clarion Hotel is located at 1500 Canal Street, New Orleans, LA 70112. Phone 1-800-824-3359.

MEAL PLAN - An optional meal plan will include three breakfasts and three lunches at a cost of $68.00. The menu will be published with the registration brochure. The hotel has limited food service on the first floor and the neighborhood around the hotel offers very limited choices for a quick and good meal.

CONFERENCE FEES - $185.00 for members, $215.00 for non-members; students with current I.D. $125.00 for members, $140.00 for non-members. Fees must be postmarked by February 15, 1995. Those who subscribe to *METALSMITH MAGAZINE* only must pay non-member fees.

STUDENT SLIDE PRESENTATION: Slides may be sent until November 30, 1994. Use is probable, but not guaranteed. Contact Ashleigh Branstetter - 504-753-9365.

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PRE-CONFERENCE WORKSHOPS - April 2 - 4, 1995
Susan Kingsley - "Hydraulic Die Forming", with equipment and technical assistance provided by Lee Marshall of Bonny Doon Engineering.

Thomas Mann - "Design for Survival - Entrepreneurial Thinking for the Working Professional Metalsmith"

Both workshops will be conducted in the Metals Department at Louisiana State University in Baton Rouge.

POST-CONFERENCE DAY TRIP - April 10, 1995
Day trip to Stuller Settings to tour their facilities for manufacturing precious metal findings.

Registration specifics for the workshops and day trip will be published with the conference registration brochure. For further information call 504-769-1542.

All subscribers of METALSMITH will receive a conference registration brochure. Others may request the brochure by contacting the SNAG Office at PHONE: 813-977-5326, FAX: 813-977-8462 or writing to SNAG Office, 5009 Londonderry Drive, Tampa, Florida, 33647.

Registration brochure will be available in November 1994.

This information is subject to change without notice.

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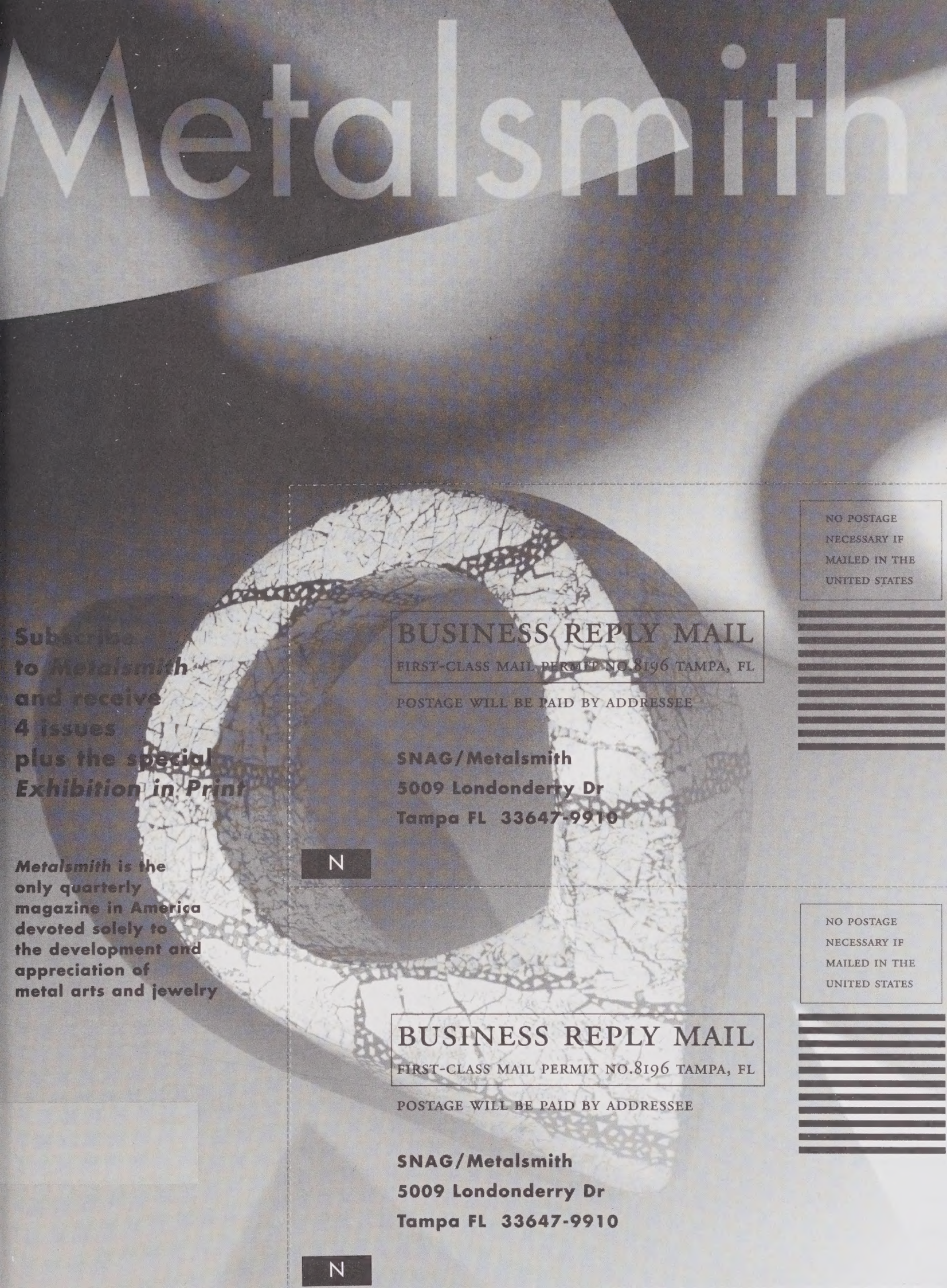

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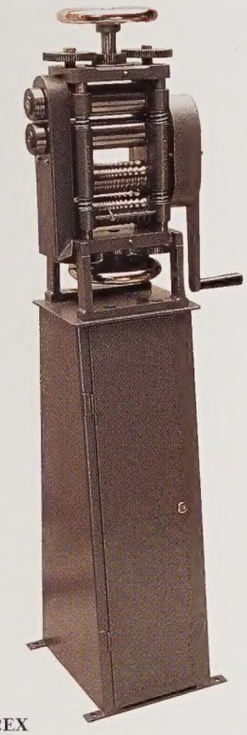

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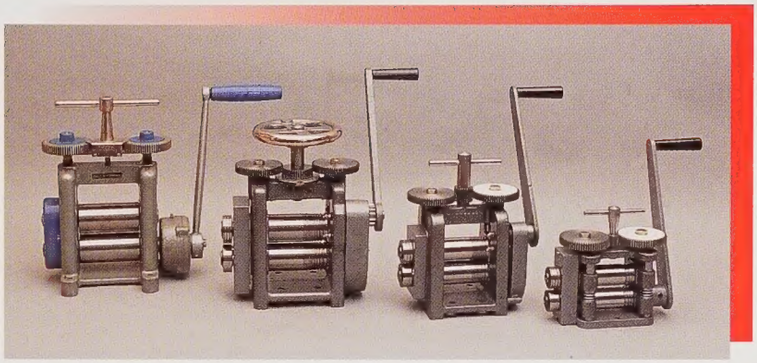

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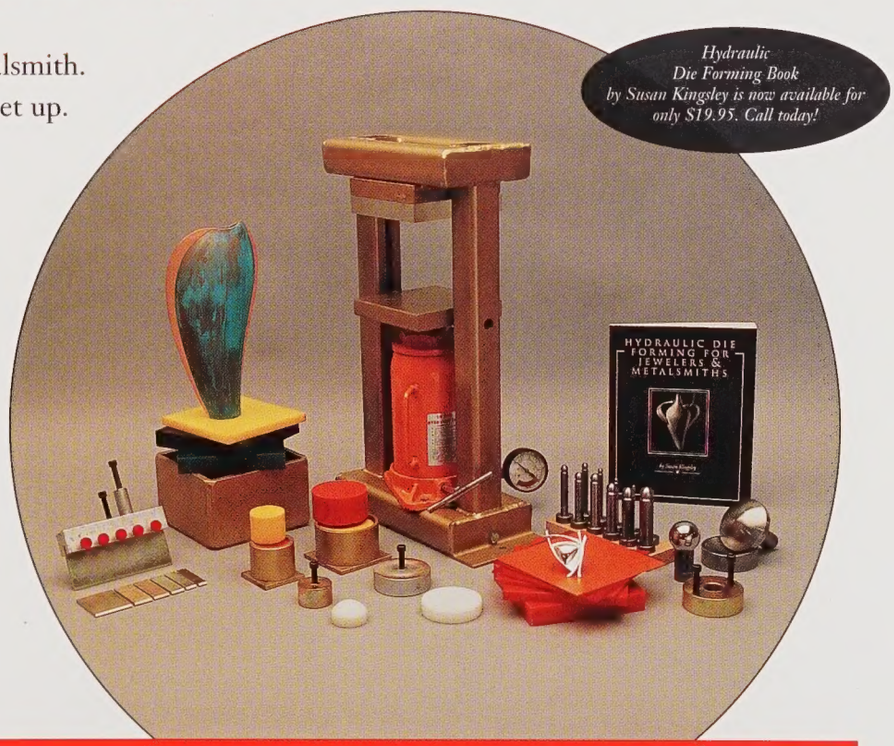
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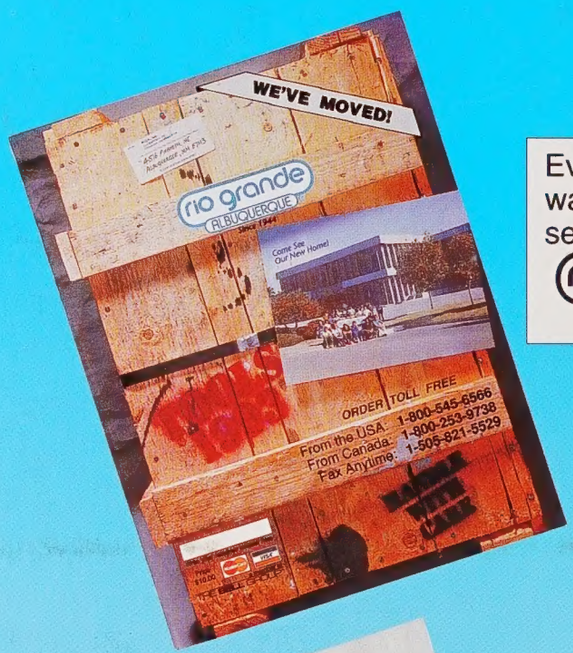

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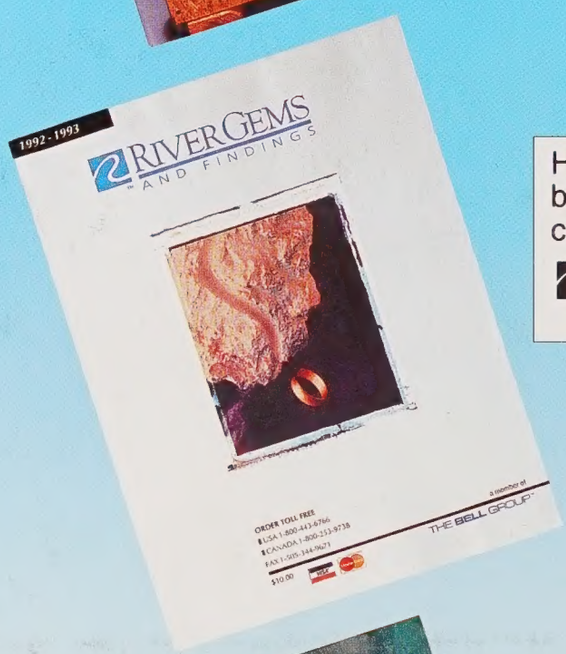

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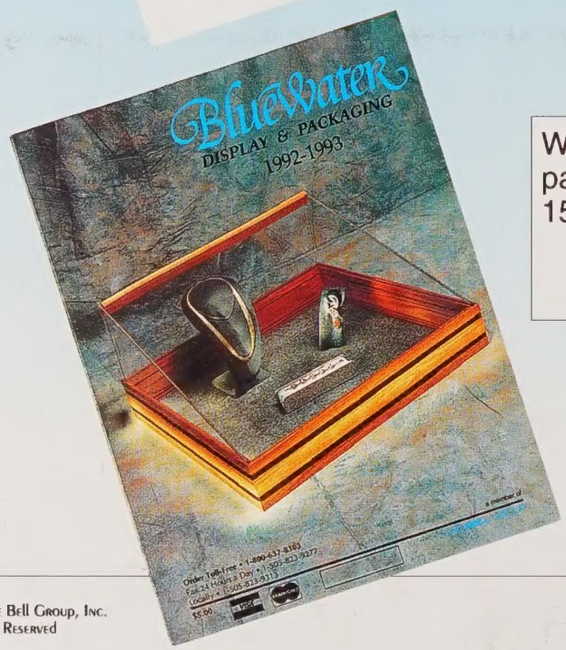

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